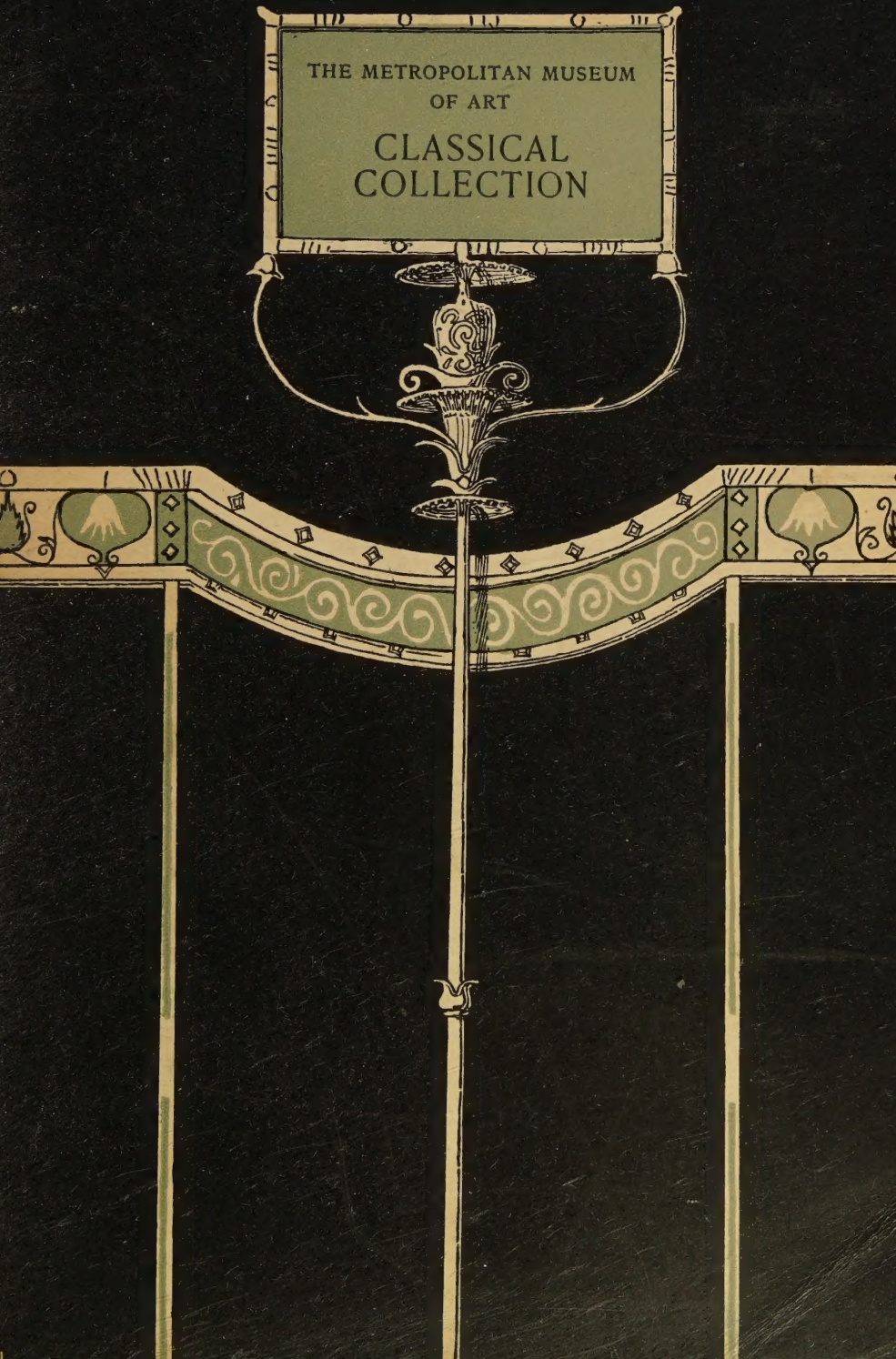
THE METROPOLITAN MUSEUM
OF ART

CLASSICAL COLLECTION



Virginia Thompson
1941

E. H. Williams

HANDBOOK
OF THE
CLASSICAL COLLECTION

THE METROPOLITAN MUSEUM OF ART

HANDBOOK OF THE CLASSICAL COLLECTION

BY

GISELA M. A. RICHTER, LITT.D.

NEW AND ENLARGED EDITION

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OF ART
APRIL, 1930

PREFACE

THIS sixth edition of the Handbook includes a number of changes necessary to preserve its usefulness as a guide. There are some alterations in the text to embody recent research and to indicate changes in the location of objects; the most important accessions made within the last two or three years have been described in an appendix; the section on the Sardis gallery has been enlarged; a short account of the new Room of Technical Exhibits has been included; and an attempt has been made to bring the bibliography up to date.

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ILLUSTRATIONS

FIGURES 1 to 257 in general reproduce objects in the classical collection and are placed in the text as near to the descriptions of the objects they illustrate as practicable. The cover design, vignette on the title-page, and most of the head-bands and tail-pieces used for decoration in the chapters have been drawn from the objects themselves; the cover design by Lindsley F. Hall of the Museum staff, the others by Edward B. Edwards. The following list of these is printed for the convenience of the student of ornament.

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INTRODUCTION

THE PRESENT COLLECTION AND ITS ARRANGEMENT

BEFORE 1905 the Museum owned only a few pieces of importance[1]—notably the Etruscan bronze chariot, purchased in 1903; the Boscoreale frescoes, purchased in the same year; a number of bronzes given by Henry G. Marquand in 1897; the Charvet Collection of ancient glass, also given by Henry G. Marquand; and the King Collection of engraved gems, presented by John Taylor Johnston in 1881. Besides these, we possessed only Bucchero vases, Hadra vases, a few pieces of Athenian pottery, and some miscellaneous objects, mostly of minor importance.

Therefore our present collection has practically been created within the last twenty-five years. It has been formed by yearly purchases, mostly with the Rogers and Fletcher Funds, occasionally supplemented by generous gifts and loans. Of the gifts, the most important are a number of Greek bronzes and the Gréau Collection of Roman glass and pottery, given by J. Pierpont Morgan, a Greek marble

[1]This is of course exclusive of the Cesnola Collection of antiquities from Cyprus, which forms a separate and individual whole.

head given by James Loeb, and a collection of Cretan sealstones and other antiquities bequeathed by Richard B. Seager.[1]

Originally our classical collections were exhibited according to material, that is, all marble sculptures were placed together, all bronzes, all terracottas, all vases, and so on. In Wing J a different plan was tried—that of a series of period rooms grouped round a sculptural hall. In each gallery were placed the bronzes, terracottas, vases, glass, gems, beads, and other pieces which belong to one and the same epoch, the only exceptions being the larger sculptures which were put in the top-lighted central hall, and the objects of gold and silver which were segregated for reasons of safety.

This chronological arrangement has proved such a success that it has been retained in our new installation. Indeed its advantages are apparent. Not only does the variety of material add to the general attractiveness of the rooms, but the visitor can obtain a more comprehensive idea of the gradual development of classical art in all its branches. For as he passes from one gallery to another the story of Greek art unfolds before his eyes. He can watch the successive stages of this art—the early struggles, the full achievement, and the gradual deterioration—in all the objects before him, of whatever material they happen to be. He can see at a glance what special classes of products were in vogue at different times. And more important still, he is able to make comparative studies between the various materials in each room, and trace relations between them. He will find many points of

[1]The fine bronze portrait-head given by Benjamin Altman and a collection of Greek and Roman pottery and glass given by Edward C. Moore belong to restricted collections and have had to be exhibited with them in Galleries K 33 and H 21 respectively.

contact, for instance, between the figures on the Etruscan bronze chariot and those on the vases and the bronze statuettes in the same room, which will show him the dependence of Etruscan art on Greek models. He will learn how the bronze helmets and greaves were worn, by merely turning to the reliefs or to the vases in the same room, where warriors are depicted wearing them. He can see how certain fourth-century mirrors were used, by looking at a terracotta statuette in an adjoining case. And so on, in innumerable instances.

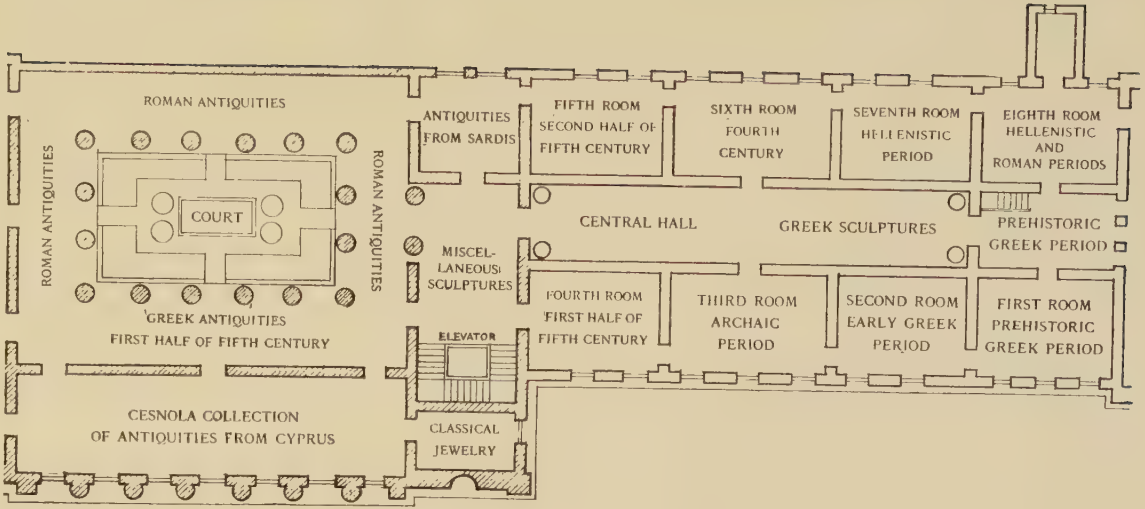
The reasons why most museums have hitherto exhibited their classical collections by material rather than by period are easy to understand. Most of the important classical collections, those, for instance, in London, Paris, Berlin, and Munich, are so large that the material has become unwieldy. The vases, in particular, even if distributed, would swamp every gallery with their numbers. Some of the smaller collections, on the other hand, particularly in Italy, are often one-sided, being largely derived from special excavations. In our own classical collection, however, conditions for period grouping were highly favorable. Though comparatively small, it is unusually representative, having been formed largely by carefully selected purchases; so that it has been possible to arrange one or two rooms for each important period.

The general plan, then, for the arrangement of our collection remains the inclusion of all our originals of Greek, Etruscan, and Roman art,[1] and the grouping of this material according to periods. But a number of shifts and adjustments have taken place. The Roman material has been moved to Wing K, where it occupies the central court as well as three of its colonnades. This includes the sculpture, glass, pottery, bronzes, and frescoes

[1]Except, of course, duplicates or careless, unimportant pieces.

(except those from Boscoreale). The picturesque surroundings bring out to a surprising extent the highly decorative character of Roman art. The fourth (eastern) colonnade is devoted to Greek works of the first half of the fifth century moved from the much crowded Fourth Room. Adjoining this colonnade is the new Cesnola Gallery arranged in a way similar to the former grouping, so that J. L. Myres's handbook can still serve as a guide to the collection. In the northern corner, with a safety door, is our new room of classical jewelry, at last brought into connection with the rest of the department. In Wing J the central hall now contains only Greek sculpture, archaic and fifth-century pieces in the northern half, fourth-century and Hellenistic ones in the southern portion. The collection of prehistoric art occupies the vestibule leading into the sculptural hall in addition to its old quarters in the adjoining First Room. A few of the objects in the Second Room have been moved to the new Sardis Gallery in Wing K, and some of the objects in the Third Room have been moved to the Fourth Room. The Fifth Room has been made habitable by the removal of the exhibition of Greek and Roman life (installed there since 1924) to makeshift but at least conveniently accessible quarters north of the Eighth Room. The Eighth Room, which has been emptied of most of its Roman contents, has shown hospitality to some of the Hellenistic objects in the Seventh Room. A new feature is the distribution of the Ward Collection of coins (formerly shown in the old Gold Room) in the period rooms.

To the general rule of chronological grouping a few exceptions have had to be made, as before. In trying to divide certain classes of objects according to definite periods, the border lines are sometimes difficult to draw; for there always is some overlapping. Every change is



PLAN OF THE CLASSICAL ROOMS

gradual; and often when a new type of vase or mirror or safety-pin has been introduced, the old ones linger on. In all these cases the objects have been placed in the period in which they were most in vogue, and of which they are the natural expression.

In the Roman Imperial epoch it became the practice to make copies of Greek works of earlier periods. Though this applies chiefly to statues (see p. 245), it is also true of smaller pieces, especially of bronze statuettes. Where such copies are faithful reproductions of Greek originals, they have been included in the sections to which they stylistically belong; only where the copyist introduced new elements of his own have they been classed with works of the Roman period.

All the objects in our collection exhibited in these two wings are originals. Casts and reproductions are shown in other parts of the building. In only one room was an exception made to this rule—in the First Room, which illustrates Greek prehistoric art. Circumstances make it difficult to obtain any important originals from Crete, where excavations have recently brought to light the remains of a wonderful early civilization. In order, therefore, adequately to illustrate this important period of ancient art we have had exact copies made of many of the more remarkable wall-paintings and other objects, and these form the main part of the exhibits in the First Room. To these are added a number of original terra-cotta and stone vases and engraved stones, obtained at various times. To prevent confusion, each case is carefully labeled as containing either originals or reproductions.

As stated above, the Cesnola Collection of antiquities from Cyprus has been kept separate from the rest of the classical collections, inasmuch as Cypriote art has an en-

tirely local and individual character. It includes, however, a few important pieces which are clearly products of pure Greek rather than Cypriote art, and which were perhaps imported. These have been incorporated with the rest of our Greek collections.

VALUE AND APPRECIATION OF GREEK ART

It may be of interest, before giving specific descriptions of our objects, to consider briefly the value and appreciation of Greek art. Why is it that Greek art occupies a unique position and is even to this day worthy of the most detailed study? First of all, the Greeks, as has been well said, are our spiritual ancestors. It was they among all the ancient peoples that in politics, literature, philosophy, and also in art pointed the way which we have since followed, and thus laid the foundations of our Western civilization. For even though the classical civilization was lost during the Middle Ages, it was its revival in the days of the Renaissance which brought about that wonderful rebirth of culture on which we moderns have built our structure. Therefore, if we wish to understand our own civilization, and to know why it has taken the form which it has, we have to go to its originators, the Greeks.

It is not only for historical reasons, however, that Greek art is an important study for us today. The Greeks were more than pioneers. They achieved what may be termed perfection; and yet they started at the beginning. So, in seeing Greek art develop from its primitive origins, through many intermediate stages, to final excellence, we study the evolution of art; and this constitutes an artistic training of the first order.

The chief value of Greek art, however, lies in its inherent beauty. The Greeks were one of the most artistic peoples the world has known, and there is no better way for the training of eye and taste than to spend some time in their company. They will supply a standard which will make us enjoy not only their art, but other arts, and which will help us to cultivate that discrimination between good and bad which is essential in the training of both artist and student. Moreover, their conception of beauty is one of which we are much in need today. The calm remoteness which distinguishes their best works is in such contrast to the restlessness of modern life that it affects us like the quiet of a cathedral after the bustle and confusion of the streets.

In order properly to appreciate Greek art we must also understand the Greek spirit. This is not difficult; for there is an essential likeness between the Greeks and ourselves. No such adjustment is necessary as in the study, for instance, of an Oriental and alien civilization. There are, however, certain differences which it is important to bear in mind. Perhaps the most prominent and far-reaching characteristic which distinguishes the Greek from us is that he was a "humanist." He humanized his religion and created his gods in human shape, of like passions to himself. He humanized nature and peopled the winds and rivers and fountains with creatures of human form. And he humanized life. In other words, to him "man was the measure of all things."

In his art this attitude is reflected in the importance given to the representation of the human body and in the full realization of its beauty. It became the chief theme of the artist, and for several centuries its representation captivated his interest to the exclusion of almost all else. But this interest in physical beauty was not in any way

material. The Greek conception of a good life was a harmonious, many-sided existence, in which mind and body found full scope for rich development; so that beauty of body and beauty of mind and character were to the Greeks almost inseparable. Καλὸς κἀγαθός, "beautiful and good," is their expression for what we should call a gentleman. What a fine blending of physical and mental beauty this ideal produced we can see in the types preserved us from the Greek art of the best period. For here the Greek sense of beauty found full expression. It showed itself not only in the unsurpassed loveliness of its productions, but in the elimination of all that is abnormal and extravagant. It is in this sense that the Greek artist was an idealist. He felt that in art, which to him was the creation of beauty, everything extraneous to this object must be avoided. Hence also the restraint and sense of fitness which pervade all his works.

Another important quality in which the Greeks differ from us is their directness. Their representations are always straightforward and simple. If they wished to represent the birth of the goddess of wisdom from the brain of their chief god, they depicted Hephaistos cleaving the head of Zeus with an axe, and Athena emerging, fully armed. When they conceived their heroes fighting evil powers, they showed them in combats with lions, boars, bulls, and monsters. To try to explain Greek representations on metaphysical grounds, and to read our own more complicated thoughts and emotions into them, is to misunderstand the directness and spontaneity of Greek imagination. And this directness saved the Greeks also from sentimentality. The conciseness of their epitaphs and the quiet scenes on their tombstones can teach us how deep feeling can be adequately conveyed by a restrained expression. "We are lovers of beauty, yet simple in our

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tastes," is what Perikles said of the Athenians in his famous Funeral Speech.[1] It is this ardent and yet sober love of the things of the spirit which is so exhilarating to us today.

[1]Thukydides, II, 40.

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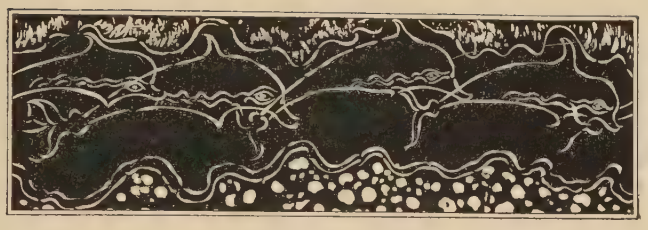
HANDBOOK
OF THE
CLASSICAL COLLECTION



FIRST ROOM WITH ANNEX

PREHISTORIC GREEK PERIOD[1]

ABOUT 3500–1100 B. C.

THE excavations of the last half-century have revealed a civilization of great antiquity in Greek lands, an account of which will henceforth always have to form the opening chapter of any history of Greek art. Before these discoveries, the study of Greece was confined to the classical periods during the first millennium B.C.; and this history seemed complete in itself, for it recorded the primitive beginnings, the gradual rise and flowering, and the subsequent fall and disintegration of a homogeneous culture. But now we know that before the Hellenic people developed the civilization we know as Greek, another people had dominated the Aegean world for more than two thousand years, and had evolved an independent culture and art of high standing.

Our knowledge of this earlier Greek civilization we owe almost entirely to the work of the archaeologist. There is no literature to help us, for the only written records are as yet undeciphered. And the classical Greeks knew

[1] My best thanks are due to A. J. B. Wace, who has read this section of the book in MS., and who has helped me bring it up to date (1927 edition).

little of their predecessors; only a legend here and there harks back to this distant past. For this reason the gradual unfolding of that long-forgotten civilization is one of the most sensational as well as one of the most important feats of archaeology.

The story of this feat reads like a romance. It has often been told, so we need only repeat here the salient points. The first actor in the drama was Heinrich Schliemann (born in 1822 in Mecklenburg-Schwerin), who conceived the idea of digging for the city of Troy. He had heard of Homer's heroes, and had become convinced that Troy had really existed, and that its ruins must still be standing. He spent a youth of poverty and hardship, but afterwards amassed a fortune, and when of middle age was free to realize the dream of his life. After a few years of preparation, in spite of the skepticism of contemporary archaeologists, he started excavations in 1871. His faith and his enterprise were rewarded. He found not only Troy but, later, Mycenae and Tiryns. His discoveries, especially the famous shaft-graves at Mycenae, with their treasures of gold, astonished the world. The "heroic age" of Greece, heretofore regarded as a mere myth, became a reality. Soon other discoveries belonging to the same epoch were made at Vaphio and elsewhere by Professor Tsountas; and the chief concern of archaeologists then became to find the original home of this civilization. Unmistakable clues pointed to the island of Crete. Since legends had proved to be such useful pathfinders, the stories of the sea-king Minos, with his Minotaur and Labyrinth, and of the birth of Zeus in the cave of Dikte, assumed a new aspect. Isolated discoveries on the island pointed in the same direction. For some time, however, no excavations could be undertaken, for Crete was under Turkish rule and in a constant state of revolution. As

soon as conditions were more favorable, Dr. A. J. Evans (now Sir Arthur Evans), of Oxford, and Dr. Federigo Halbherr, of Rome, started on their quest. In 1900 Sir Arthur Evans began excavations on the site of Knossos, which he had secured some years before. His results were even more fruitful than the most sanguine expected. Within a few years he unearthed a large palace with spacious courtyards and numerous living-rooms, bathrooms, magazines, and staircases, of a plan so complicated that it might well be called a Labyrinth.[1] In its finished appointments and its advanced methods of sanitation it furnished many surprises to those who had pictured to themselves the prehistoric Greeks leading a primitive existence. But more important yet was the harvest of art objects—the paintings from the walls of the palace, the colored reliefs and statuettes, the pottery and sealstones, which all bore testimony to the originality and artistic sense of these early Cretans.

In the meantime the Italian expedition under Halbherr had discovered two palaces at Phaistos and Hagia Triada in southern Crete. The finds, especially at Hagia Triada, were of great interest, confirming and enlarging the knowledge obtained at Knossos. Since then, other workers have continually added to our store of knowledge, notably Miss Harriet Boyd (now Mrs. C. H. Hawes) in her excavations of the town of Gournia, D. Hogarth and R. C. Bosanquet in the excavations of the British School at Zakro and Palaikastro, and R. B. Seager in his discoveries at Mochlos, Pseira, and other sites. More recently excavations in Greece proper, especially those by

[1]The word Labyrinth may not improbably be derived from *labrys*, double axe, which is a symbol frequently found at Knossos. In that case the first meaning of Labyrinth was House of the Double Axes, and later, on account of the intricate plan of the palace, it became synonymous with a maze.

the American School under Carl W. Blegen at Korakou, Zygouries, and the Argive Heraion and by the British School under A. J. B. Wace at Mycenae, have made clearer the connections between Greece and the mainland. And since the soil of Crete, of the Greek mainland, and of the Aegean Islands has by no means been exhausted, we may expect a great extension of our knowledge in years to come; especially should a bilingual inscription be found, which would enable us to read the Cretan script. But we have enough at hand now to reconstruct on broad lines this civilization in its various stages.

The Cretan civilization is essentially a product of the Bronze Age, that is, of the epoch when implements were no longer of stone, and not yet of iron, but were all of bronze. Its beginnings can indeed be traced to the Neolithic or Late Stone Age (see, e.g., the fine stone celts in Case U), but when it emerged into the daylight of a less primitive existence, the Bronze Age had been reached; and it was during the two thousand years covered by that era that this civilization had its rise, its culmination, and its fall; by the time the Iron Age was introduced, at the end of the second millennium B.C., Cretan civilization had played its part and disappeared.

The objects in our collection illustrating this early epoch have been assembled in the First Room and in the adjoining Annex (the vestibule leading into the Sculptural Hall). In examining these objects we must carefully distinguish between originals and reproductions, because here, for reasons stated above (see p. xviii), an exception has been made to our regular practice, and originals and reproductions are exhibited together. The reproductions, which form by far the greater part of the collection, are the work of E. Gilliéron, of Athens, and of H. Bagge. The originals, consisting chiefly of vases, vase-fragments, and objects in

stone and bronze, have been acquired from various sources by gift or exchange. Recently an important bequest by Richard B. Seager of engraved sealstones and hand-carved stone vases has given distinction to our collection.

It is important to realize that, like every other nation which has gained eminence, the Cretans passed through several stages of growth before reaching the culmination of their civilization. The chief characteristics of these periods have now been fairly well established by the careful work of the excavators. Sir Arthur Evans's classification into three main

FIG. 1. STONE VASES FROM MOCHLOS

epochs, Early, Middle, and Late Minoan,[1] each with three subdivisions, is a convenient skeleton on which to reconstruct the history as we know it. The following dating is

[1]The word Minoan, derived from the name Minos, is, strictly speaking, only appropriate for the Late Minoan period, during which King Minos lived. But since his brilliant reign typifies for us what we understand by "Cretan," it would be difficult, in spite of this obvious anachronism, to find a more suggestive term. Recently, as excavations of prehistoric sites outside Crete have multiplied, the term Minoan is being restricted to objects found in Crete and the terms Helladic and Cycladic are being applied to the finds of the Greek mainland and the islands respectively. During the earlier periods the Helladic and Cycladic civilizations were of a much more primitive nature than the Cretan, until by the end of the Middle Minoan and the beginning of the Late Minoan period the Cretan culture spread over the whole Aegean world. Since most of the objects in our collection are Cretan we have adhered to the Minoan phraseology.

based on the minimum system of Egyptian chronology, now endorsed by most Cretan excavators[1]:

Early Minoan I	About 3500–3100 B.C.
Early Minoan II	About 3100–2600 B.C.
Early Minoan III	About 2600–2200 B.C.
Middle Minoan I	About 2200–2000 B.C.
Middle Minoan II	About 2000–1800 B.C.
Middle Minoan III[2]	About 1800–1600 B.C.
Late Minoan I	About 1600–1500 B.C.
Late Minoan II[3]	About 1500–1400 B.C.
Late Minoan III	About 1400–1100 B.C.

EARLY MINOAN PERIOD

ABOUT 3500–2200 B.C.

The most important remains of the Early Minoan period (roughly synchronous with the Old Kingdom of Egypt) have been found in the eastern part of Crete, especially at Gourna, Vasiliki, Palaikastro, Pseira, and Mochlos. Conditions were by no means as primitive then as was once thought. The people were rich and prosperous, lived in comfortable houses, and apparently had communications with the outside world, especially with Egypt. In their crafts, some of which are of surprising technical or artistic excellence, we already notice certain marked characteristics, which were to distinguish Cretan work throughout its history. Such are, on the one hand, a tendency to experiment, observable especially in their pottery, and, on the other, a readiness to utilize foreign products and transform

[1] These dates differ somewhat from Evans' most recent scheme, given in his Palace of Minos, I, II.

[2] On some sites, the distinction between the later part of Middle Minoan III and the early part of Late Minoan I is almost impossible to draw.

[3] Late Minoan II is the special product of Knossos and elsewhere its place is taken by varieties of Late Minoan I.

them into their own independent creations. The latter quality can be seen in the beautiful stone vases found by Mr. Seager at Pseira and Mochlos, of which reproductions are exhibited in Case Y (fig. 1) and several originals in Case P. These show marked Egyptian influence, in technique and occasionally in form, and yet are essentially different from their models. Not only are a majority of the shapes Cretan, but the choice of color in the stones used shows a much greater variety than in similar stone vases from Egypt. (Compare the examples in three cases

Stone Vases
Cases Y, P

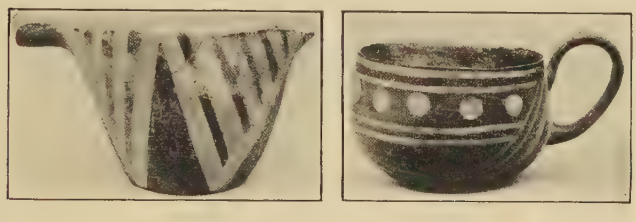


FIG. 2. EARLY MINOAN POTTERY

in the First Egyptian Room.) An interesting piece is the steatite lid with the handle in the form of a dog (Case B).

Case B

Another class of artistic products found at Mochlos was gold jewelry. A selection of reproductions is shown in Case G and a few original pieces in Case U. They consist of hairpins in the shape of daisies and crocuses, sprays of leaves, plain bands, and delicate chains and pendants, not as a rule of very fine workmanship, but displaying a charming naturalism distinctive of Cretan work. A number of original pieces of pottery (fig. 2)—vases and vase-fragments—belonging to this epoch are shown in Case S and the drawers of Case F. Four definite styles can be distinguished: (1) pottery of reddish clay, covered with a more or less lustrous black slip in imitation of the black, hand-polished neolithic ware; (2) dark-on-light geo-

Jewelry
Cases G, U

Pottery
Case S

metric ware (linear designs painted in brown or black on buff clay); (3) mottled red and black, or plain red ware, with polished surface; (4) white-on-black geometric ware (linear designs painted in white on dark paint). Compared with the stone vases and the jewelry, these vases appear primitive; but the great variety of form and decoration contains much promise of future development.

Sculpture *Case S*

The sculptural productions of the period consist of primitive marble idols, similar to those found in the Cycladic Islands—of which several examples are shown in Case S as an anonymous loan. Between these and the wonderful portrait sculptures produced in contemporary Egypt there is no connection.

Seal-Engravings

Of the many discoveries of Sir Arthur Evans in Crete there is perhaps none that has appealed so much to the popular imagination as the finding of a written language. The problem which had puzzled everyone since Schliemann's discoveries—how the highly cultured Mycenaeans could have dispensed with writing when the peoples of Egypt and Mesopotamia had long ago evolved a script—was solved at last. That Schliemann had found no trace of this language at Mycenae was a mere chance, due to the fact that it had been written on perishable material[1]; and that Sir Arthur Evans found such abundant remains of it in Crete was again largely fortuitous, due to the circumstance that the early Cretans wrote on sealstones, terracotta tablets, and other such durable objects. The most complete record of this written language is on the sealstones. Here we can trace its development from Early

[1]Since his day Tsountas and others have found at Mycenae and at sites in Attica vases of clay and stone inscribed with Minoan signs, and more recently the Germans at Tiryns and Keramopoullos at Thebes have found painted clay vases bearing writing in a version of Minoan script.

Minoan to Late Minoan times. One of the best collections of such sealstones (placed in Case N) has been bequeathed to us by Richard B. Seager. We could not have a better opportunity for studying the gradual unfolding of a primitive language. *Case N*

The stones of the Early Minoan period, of which there are seventy-one in the collection, show a great variety of shapes—including cylindrical, pyramidal, conoid, quadrilateral, and three-sided rounded beads—and are engraved with rude pictographs, consisting of primitive renderings

FIG. 3. IMPRESSIONS OF PRIMITIVE CRETAN PICTOGRAPHS

of human beings, animals, ships, floral patterns, branches, spirals, meanders, and zigzag and crossed lines (fig. 3). It is clearly an experimental stage without traditional forms. The stone is invariably of a soft variety, that is, steatite of different colors.

MIDDLE MINOAN PERIOD

ABOUT 2200–1600 B. C.

In the Middle Minoan period, which is about contemporary with the Middle Kingdom of Egypt, Cretan civilization reached its first climax. Crete was now in active intercourse with foreign lands, and her increased trade brought greater wealth to her inhabitants, as is shown by the building of the first palaces of Knossos and Phaistos, and, in the Middle Minoan III period, the beginning of the second Knossian palace. A great advance was made in the

various arts. Especially remarkable is the polychrome pottery, which, with its rich coloring and often egg-shell thinness, is perhaps the most striking that has been found in Crete. Work in metal was equally flourishing, for a number of beautiful metal cups and some gold jewelry have been found. Seal-engraving likewise reflects the general advance.

This period is represented in Crete not only at Knossos and Phaistos and in neighboring sites, but also in the eastern part of the island, at Gournia, Pseira, Mochlos, Pachyammos, etc. It can be fairly well studied in its various phases in our collection. In Case S are a number of original specimens, both whole vases (some partly restored) and vase-fragments; and in Case Y is a representative showing of reproductions. The influence of contemporary metalwork will be seen in the shapes of the vases and in the general precision of the work. A study of these vases will show that the rich polychrome style, in which white, red, and orange are applied on a blackish ground, is restricted to the Middle Minoan II period. The earlier and later specimens (Middle Minoan I and III) show only white on a dark ground, and are, moreover, made of a thicker clay. In the decoration, one of the most interesting features is the gradual evolution from the geometric to the naturalistic style, in which the designs imitate natural objects. This naturalistic style appears fully developed in the Middle Minoan III period, and is well illustrated in the three burial jars from Pachyammos (Pedestals M, O, X), on one of which is a charming picture of dolphins swimming (see head-band, p. 3), and the famous lily vase from Knossos (Case J, Annex).

Pottery
Cases S, Y

Pedestals M, O, X

Case J Annex

Side by side with the polychrome style, and contemporary with it, appears a pottery with monochrome decoration. The designs, which are painted in lustrous black,

are not carried out with the same precision as in the polychrome variety, but are treated in a sketchy manner, the paint being used in large daubs and splashes. The most interesting piece of this style in our collection is a large beaked jug from Knossos, decorated on each side with the figure of a bird (Case T), probably an importation from the island of Melos, where a number of similar vases have been found.

Case T

Of even greater interest than this painted pottery is the collection of glazed statuettes, reliefs, and vases unearthed by Sir Arthur Evans at Knossos in what appears to have been a temple treasury of the Middle Minoan III period. They consist of a snake goddess and her attendants, and various other objects, all executed with remarkable skill in richly colored glazed earthenware. A set of reproductions is shown in Case V. Two figures of women (about a foot high), dressed in an extraordinarily modern-looking costume, are holding snakes at arm's length, while other snakes are coiled round them (see fig. 4). The costume is typically Minoan, consisting of a richly embroidered jacket with open front, laced bodice, and, in one case, a flounced skirt. What the significance of this group was we can only conjecture; that it was religious is highly probable, and since we know from many other representations

FIG. 4. SNAKE GODDESS FROM KNOSSOS

Case V

that one of the chief divinities of Crete was a mother-goddess, it is likely that we have here a representation of her. The other objects found in the same temple repository are of great variety. There are votive robes decorated with crocuses (see tail-piece, p. 45); votive girdles and shields; flying fish, shells of various kinds, and rocks; beautifully shaped cups decorated with fern-like sprays; and, most remarkable of all, two reliefs, one a group of a cow and a calf (fig. 6), the other of a goat with her young. The naturalistic style already observed on contemporary

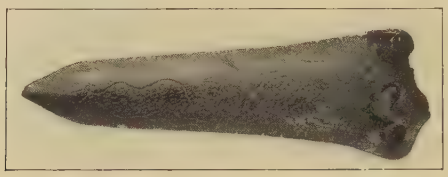


FIG. 5. DAGGER BLADE WITH ENGRAVED DESIGNS

pottery is here shown at its height. The representations are studied directly from nature, and reproduced in a delightfully spontaneous and sympathetic manner.

The little painted terracotta figures from Petsofa, in Case B, are considerably earlier than the snake-goddess group and probably belong to Middle Minoan I and II. They are more roughly worked but have the same live, modern appearance and bring before us still another style of Cretan costume—bell skirts, jackets, Medici collars, and "plate hats." The statuettes were found in what was probably a shrine and were evidently votive offerings. The separate arms found with the figures can only be explained as such.

Bronze Dagger Blade *Case U*

Perhaps the most important single original piece in our collection is a bronze dagger blade from the Lasithi plain (Case U; fig. 5), bequeathed by Richard B. Seager. It is

engraved with two spirited scenes: a fight between two bulls, and a man spearing a boar. It is the earliest known predecessor of the ornamented dagger blades from Mycenae (p. 23).

Seal-Engravings

We have seen that seal-engraving in the Early Minoan period was in an experimental stage (see p. 11) consisting of rude pictographs on soft stones of great variety. As time went on, the three-sided elongated bead became the most popular, we might almost say the standardized shape, while the pictographs were transformed into less rude, more conventionalized forms (see our examples in Case N). Several symbols now generally occur together, showing that from mere ideographic meaning they had acquired a phonographic value as syllables or letters. In other words, the primitive pictographs have evolved into hieroglyphs. The material still remains the soft steatite. Over sixty examples in our collection, dating from the end of the Early Minoan to the beginning of the Middle Minoan period illustrate this interesting stage (cf. fig. 7). It is noticeable that in the earlier examples we often find side by side with the hieroglyphic forms the primitive pictographs, which naturally persisted for some time. We note, for instance, on one face of a bead a single human figure, while on the others is a collection of symbols, clearly "formulae" for the formation of words. The

FIG. 6. COW SUCKLING A CALF FROM KNOSSOS

Case N

words themselves we cannot read, but how eloquent they are, nevertheless, of the evolution of human language!

By the Middle Minoan III period further great strides have been taken. The stones are now no longer steatite but hard varieties, such as carnelian, chalcedony, green

FIG. 7. IMPRESSIONS OF PRIMITIVE CRETAN HIEROGLYPHS

jasper; and the symbols appear in highly systematized form, executed often with great nicety. The hieroglyphic script has reached its full development. Twenty-five beautiful examples of this class, chiefly three-sided elon-

FIG. 8. IMPRESSIONS OF DEVELOPED CRETAN HIEROGLYPHS

gated and four-sided equilateral beads, are included in our collection (cf. fig. 8). The symbols used are conventionalized flowers, heads of animals, implements, the human eye, two crossed arms, all familiar signs of Minoan vocabulary, a few, but only a few, of which bear a distinct resemblance to Egyptian hieroglyphs.

The "Phaistos Disk" (Case B) is by far the longest written document found in Crete. It is covered on both sides with a continuous hieroglyphic inscription arranged in a spiral. The signs, which were stamped into the clay while it was soft, consist of human figures and animals

Phaistos Disk *Case B*

FIG. 9. CAT HUNTING A PHEASANT
FRESCO FROM HAGIA TRIADA

or their parts, plants, weapons, and various implements. Some of these signs bear an unmistakable resemblance to other Minoan hieroglyphs, but a large number of them are new, and others are distinctly un-Minoan. Sir Arthur Evans accordingly believes the disk to be non-Cretan and the product of a "parallel and closely allied culture existing somewhere on the South-West coastlands of Asia Minor."

A steatite libation table found in the Diktaean Cave (Case C, Annex) is especially interesting for the inscription it bears, which appears to be "a prehistoric dedication . . . belonging to the linear type of the Cretan writing."

LATE MINOAN PERIOD

ABOUT 1600–1100 B.C.

In the Late Minoan period, which is parallel with the Empire of Egypt, the second and greater climax of Cretan civilization was reached. The ascendancy of Crete in the Aegean world was now complete, and her influence, or perhaps her domination, was asserted throughout the Cycladic Islands and the mainland of Greece. With Egypt, the other great civilized power of the epoch, she had close and it would seem friendly connections. This is the period in which King Minos lived, whose fame survived in Greek legends, and to whose brilliant personality the greatness of Crete at this time may in no small measure be due.

FIG. 10. FLYING FISH FRESCO FROM MELOS

In discussing the remains of this period we can no longer restrict ourselves to the island of Crete. Both the mainland of Greece and the Aegean Islands have yielded valuable objects, some of which may have been imported from Crete, while others are certainly of local manufacture. But whatever the provenance, the art of this period is homogeneous and must be treated as a whole. For convenience of classification and to understand more clearly the successive styles of this period, we shall divide our material into the First, Second, and Third Late Minoan epochs.

LATE MINOAN I (1600–1500 B.C.)

In Crete the beginning of the period (Late Minoan I) marks the height of prosperity of the smaller sites, such as

Hagia Triada, Gournia, and Zakro. Here we find all the signs of an era of peace and quiet well-being, and this is reflected in the delicacy of its artistic productions. In Greece Minoan art shows itself securely established, as evinced by the finds at Mycenae, Asine, Thebes, Tiryns, etc.

FIG. 11. STEATITE VASE FROM HAGIA TRIADA

Wall-Paintings

Among the remains of this period, the most significant are the wall-paintings. Copies of some of the most important examples, found chiefly in the small palace of Hagia Triada, are in our collection (north wall, Nos. 10–13, 17, 18). The best known is the famous painting of a cat hunting a pheasant[1] (No. 12; fig. 9). The scene is laid in a rocky landscape, with a spreading ivy plant in the center; to the left a pheasant with a long tail and bright plumage is perched on a tree trunk or rock, unconscious of approaching danger; behind it, a cat is advancing with stealthy tread and eyes fixed on its prey, ready for the final spring. As an example of sympathetic study of animal life, simply but effectively rendered, this scene could hardly be surpassed.

In the same room of the palace were found other fragments of frescoes, also depicting out-of-door life. One represents a roe, of which all but the head and forelegs is preserved, running at full speed (No. 11). Another shows

[1]Now dated by Evans Middle Minoan III period (Palace of Minos, I, p. 539); see footnote 2, p. 8.

a flowering plant and branches of ivy delicately painted (No. 13); on the left of these can still be seen the curved back and the horn of an animal, probably a bull. On others we see stately lilies (No. 10), drooping crocuses, and delicately veined leaves (No. 18). The representation of a woman in a brightly colored costume (No. 8, Annex) belongs to the same series. She wears what at first sight appears to be a pair of loose trousers, but is more probably the familiar bell-shaped skirt ending in a point in the middle of the front. It is of a sky-blue color, ornamented with red crosses on a white ground, and with variegated flounces, and it is an excellent example of the gay Minoan costumes. Most of the upper part of the figure is missing.

At Knossos the earliest example of fresco painting is a boy gathering crocuses and placing them in a vase[1] (west wall, No. 32). It shows the same spontaneity and delicacy of feeling as the Hagia Triada paintings, but is older, dating probably from Middle Minoan II. Recently Sir Arthur Evans has found near Knossos some remarkable frescoes of the Late Minoan I period, which is otherwise sparsely represented there. They represent a painted frieze of partridges (No. 1, Annex) and monkeys and birds among plants (Nos. 2, 3, 5), "the most vivid compositions that have come down to us from Minoan days" (Evans).

The fresco of the flying fish from Phylakopi in Melos (south wall, No. 30) is another example of this same naturalistic style (fig. 10). Though painted in Melos it was probably done by a Cretan artist and bears witness to the close connection between Crete and the Aegean Islands.

Sculpture

The chief sculptural works of this period which have been recovered in Crete are the little ivory figures of leapers found at Knossos, three steatite vases with reliefs from Hagia Triada, and a steatite head of a bull from Knossos.

[1]This fresco was not destroyed in the recent earthquake as originally reported.

The bull's head (Case F, Annex) probably served as a rhyton or libation vase, since it has a hole at the top of the head and one in the mouth, as well as a lid which fits the back. The ivory figure (Case B) is conceived apparently as a leaper in a bull-fighting scene such as that represented in the fresco No. 23. In its fresh sense of life and movement and in its fine appreciation of the litheness and delicacy of the human form it is almost Greek and shows perhaps better than any other product of the time the essential kinship between Crete and Greece. Several of these figures were found together, in a very precarious state of preservation, and were only saved from complete decomposition by timely soaking in melted wax and paraffin. The one here shown is the best preserved. From another example we know that the holes in the head served for the attachment of long locks of hair in gold-plated bronze; the streaming hair must have added greatly to the effect of the whole.

Case F, Annex

Case B

FIG. 12. STEATITE VASE FROM HAGIA TRIADA

The "Harvester Vase" (Case R; fig. 11) is decorated with a procession of twenty-six men marching gaily to the music of an Egyptian sistrum. Some are singing with evident enjoyment, their mouths wide open. At the head of the procession is a personage clad in a scaly cuirass. The rest are nude, except for loin-cloths, and most of them carry "winnowing forks" over their shoulders, so they probably represent peasants. The splendid movement of the figures in their swinging march, the animation

Case R

of the faces, and the skilful way in which the relief is managed make this vase a masterpiece of Cretan art. Such spirit and realism are not met with again until the Hellenistic period, over a thousand years later.

Case H The decoration of the "Boxer Vase" (Case H; fig. 12) is full of the same animation. The subjects represented are boxing matches and a bull hunt. Some of the boxers wear helmets with visors and cheek-pieces, as well as boxing gloves. In the bull hunt two powerful bulls

FIG. 13. GOLD CUPS FROM VAPHIO WITH BULL-HUNTING SCENES

are seen charging to the left, one of them tossing a man on his horns.

Case B In the "Chieftain Cup" (Case B) is a quieter scene of only five figures—a chieftain into whose august presence an officer, with his train of three men, has just been admitted. The soldiers are almost hidden behind their large shields of hide; the officer stands at attention; the chieftain's proud bearing marks him out as the ruler of the clan. It is a representation full of charm and subtle characterization.

Goldsmith's Work These steatite vases were in all probability gilded, and were thus imitations of goldsmith's work in a cheaper material. Gold vases, having intrinsic value, are of course not nearly so likely to survive as those of stone or clay. By some good fortune, however, there has been preserved a series of gold vases which show the goldsmith's art of

this period at a high level. These come not from Crete, but from Greece, where the wealthy princes of the land (who were perhaps Minoan conquerors) must have lived in high estate. The majority were found by Schliemann in the shaft-graves at Mycenae, while the two best known, the Vaphio cups (fig. 13), slightly later in date, come from a Laconian grave. The most notable examples are shown in our collection in electrotype reproductions (Case J). *Case J* Their forms and decorations have evoked much admira-

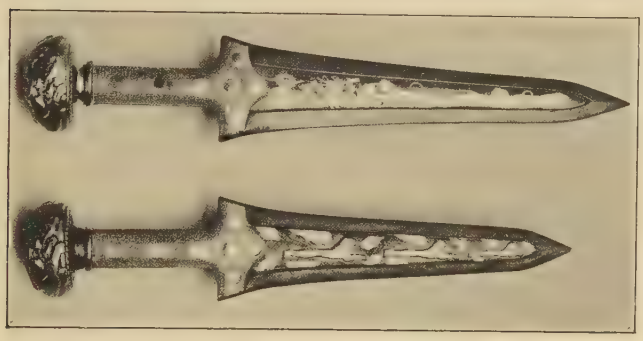


FIG. 14. INLAID DAGGERS FROM MYCENAE

tion, and they have been frequently copied by modern craftsmen. Whether they were made in Greece or imported from Crete is a debated question. The close parallelism between the bull-hunting scenes of the Vaphio cups and that on the Boxer Vase from Hagia Triada makes a Cretan origin for the former at least probable.

The other reproductions in this case show the variety of objects found in the shaft-graves of Mycenae: masks, ornaments, a silver head of a bull (M. M. 111), a series of engraved gold rings, and—most noteworthy of all—bronze dagger-blades with scenes inlaid in different metals (fig. 14); of these, one represents a lion hunt, another three running lions, while two show spiral and floral designs. All are exe-

cuted with great freedom of style. Our reproductions of these are considerably restored.

Pottery

The pottery of the Late Minoan I period is represented by a number of reproductions, as well as some original material, which will give a good idea of the prevalent shapes and decoration. Both in style and in technique it is the direct outcome of the pottery of the preceding period. Pure naturalism has now become the dominant characteristic, the motives being taken almost entirely from plant and marine life. The lily, the iris, the crocus, grasses, and tendrils are favorite subjects, as well as the octopus, the nautilus shell, and seaweeds. These are executed in a free and graceful style, with a fine feeling for selection and grouping. Of the two techniques in vogue during the Middle Minoan period, the light-on-dark was not long retained in this epoch, while the dark-on-light, in which the designs are painted in lustrous brown glaze on the buff ground of the clay, gained complete ascendancy. It should be noted that details are often picked out in white paint. The shapes show considerable variety, the conical filler and the one-handled cup being the most popular. The so-called stirrup vase, which was to become a great favorite in the Late Minoan III period, now makes its first appearance.

Cases J,K Annex Pedestals K, Z

Noteworthy examples of reproductions of this pottery have been placed in Cases J and K (Annex), and on Pedestals K, Z (fig. 15). Foremost must be mentioned the stirrup vase from Gournia with its realistic octopus and other sea-plants and sea-animals. The decoration has been compared to an aquarium. If so, it is an aquarium consciously arranged, for the composition shows no mere chance combination, but a decorative grouping comparable to an Oriental animal rug. The same blending of naturalism with strong decorative feeling is shown in

greater or less degree in the other examples, for instance, in the one-handled vase from Zakro, the dolphin filler from Pseira, the fillers from Gournia and Hagia Triada, and the vases from Melos. A large jar from Pseira (Pedestal K) has a handsome spiral decoration.

Of the original specimens in our collection (Case S) spe- *Case S*

FIG. 15. CRETAN POTTERY

cial mention must be made of a "flower-pot" from Phylakopi in Melos with a decoration of grasses (top shelf); a cup from Pseira with a simple spiral ornament; a cup of the shape of the Vaphio cups, also with a spiral ornament. In Case P are exhibited several hand-carved stone vases of this period, including some handsome "blossom" bowls. Stone Vases *Case P*

At about this time there came an important development in Minoan writing. The linear script, of which there is some evidence even in the Early Minoan period (cf., e.g., No. 26.31.67 in our collection) was developed side

by side with the more popular pictographic script until it finally gained almost complete ascendancy. For it is natural that constant repetition of pictographic symbols would in time tend to simplify these into linear equivalents. On the clay tablets of Hagia Triada and of Knossos—that is, in the Late Minoan I and II periods—the linear script is accordingly the universal form. Our collection includes copies of seventeen of these (Case G). And concurrently it disappears from the sealstones; for having no longer an aesthetic value, it no longer appealed to the stone engravers—fortunately for us, because it made way for the naturalistic designs of purely ornamental character which rank among the finest products of Cretan art. Through the bequest of Richard B. Seager, and a few purchases made from time to time, our collection is very rich in these stones (Case N). The favorite representations are animals—note particularly some reclining bulls, a wounded bull, an ibex, and two fishes (fig. 17)—beautifully composed and delicately executed. We realize that the fine understanding of animal life which we so much admire in the representations of fifth-century gem engravers was a quality inherited from a much earlier age. The most prevalent forms for the stones are lentoid and glandular, clearly derived from the former rounded and elongated beads, but now regularly with two instead of three faces. The variety of stones used—mostly hard quartzes, such as carnelian, agate, jasper, chalcedony, and rock crystal—adds very greatly to their general attractiveness. In addition to these stones there is a red jasper ring, important for its rarity and for the interest of the

Clay Tablets *Case G*

Sealstones

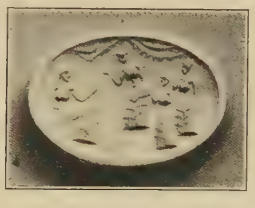


FIG. 16. IMPRESSION OF A CRETAN RING

Case N

subject engraved on the bezel, evidently a cult scene with three women approaching a female seated deity (fig. 16). A number of electrotype reproductions of the famous gold rings from the shaft-graves of Mycenae are shown in Case J. The subjects on the bezels consist of cult scenes, *Case J* deities, demons, hunting and war scenes, and animals, executed with the same élan and vivacity as in the Cretan sealstones. Plaster impressions from stones in other collections are in the drawers of Case P.

FIG. 17. IMPRESSIONS OF NATURALISTIC CRETAN DESIGNS

Late Minoan II (1500–1400 B.C.)

The Late Minoan II period was one of great wealth and splendor. Our interest in Crete now centers in the great palaces, instead of in the smaller sites. The palace of Knossos was remodeled on a large scale, and the second palace of Phaistos was built. The imposing ruins of these palaces are still standing; and with their spacious courts, broad stairways, pillared halls, and luxurious fittings testify to the brilliance and refinement which surrounded the life of the Minoan princes of this epoch. Greece was still under Cretan influence, copying and importing Cretan works of art.

Besides architectural remains there has been found, especially at Knossos, a large amount of material—fragments of wall-paintings, colored reliefs, stone vases, pottery, engraved stones, inscribed tablets, and so forth, which together enable us in some measure to reconstruct the picture of the past. Of the greatest interest are, of

Wall-Paintings

course, the wall-paintings, on which we find represented various scenes of palace life, and from which we can get an idea of what the men and women of the time looked like. Our collection includes reproductions of the most important examples, all found in the ruins of the palace of Knossos. The best known of these is the famous Cupbearer (south wall, No. 26; fig. 18), representing a youth advancing slowly in a dignified posture, carrying with both hands a long, pointed vessel of a shape often found in Crete (see examples in Cases J and K, Annex). His skin is painted brown, according to a regular convention, also in vogue in Egypt, which depicted men brown and women white. Traces of another figure show that this is only one of a procession of youths. When this fresco was discovered, it was the first portrait of a Minoan man that had come to light. The occasion was significant; for the excavators could then for the first time visualize the men whose history they were rescuing from oblivion. The outstanding facts which the fresco teaches are that the Cretans were a dark-eyed, dark-haired race, with regular, almost classical features and high brachycephalic skull, not unlike certain types still to be found in Crete today. In general appearance and bearing they look worthy of their great history. Other interesting features which this fresco shows (as do other representations) are that the Cretan men wore loin-cloths, often richly embroidered, and bracelets, and let their hair grow long.

FIG. 18. CUPBEARER
FRESCO FROM KNOSSOS

Annex West Wall

Nos. 6 (Annex) and 33 (west wall) are portions of a similar procession, consisting originally of a series of life-size human figures, both male and female. Of the greater part of these only the feet and the lower part of the dress remain; but two figures of youths lacking only the head and shoulders were recovered, and it is these, together with a reconstructed third figure, that are shown in No. 6, Annex. No. 33 gives us valuable evidence regarding the

FIG. 19. SCENE FROM A MINOAN CIRCUS
FRESCO FROM KNOSSOS

costumes worn by the ladies of Knossos; for it shows the lower part of a skirt elaborately ornamented with decorative borders, executed in blue, red, yellow, and white.

South Wall

A fresco of great interest is one with a scene from a Minoan circus (south wall, No. 23). It represents a charging bull—the popular animal of Crete—about to toss a girl toreador caught on its horns, while a youth appears to be turning a somersault on its back, and another girl is standing behind with both arms outstretched (fig. 19). What is the meaning of this remarkable representation? Did Minoan youths and maidens acquire sufficient skill in sports of this kind to display their ac-

complishments to their relatives without danger to their lives? Or are these toreadors captives from other lands about to be the victims of the Minoan bull, and have we here the reality from which the legend of the Minotaur arose?

Two frescoes (south wall, Nos. 24, 25), each showing the upper part of a woman, one evidently in the act of dancing, give a good idea of what the fashionable ladies of the period looked like. With their piquant faces, elaborate coiffures, and clothes which resemble our twentieth-century fashions, these women present a surprisingly modern appearance.

West Wall

We experience the same feeling of kinship as we examine two fragments of "miniature" frescoes representing assemblies of men and women (west wall, Nos. 36 and 37). Ladies of the palace, dressed in gaily colored clothes of characteristic Minoan design, and brown-skinned men with long black hair have come together in large numbers to attend some religious festival or show. The women are represented as sitting together, engaged in animated talk, or walking with arms raised, perhaps in an act of salutation or performing a dance. On one fragment the locality is indicated as a shrine; on the other, as a garden.

A griffin, of a curious type, without wings and with a crest of peacock plumes, is an imposing decorative piece (No. 4, Annex). It was found in the Throne Room at Knossos, being one of two such animals which flanked the door leading into a smaller inner chamber. In each the background consists of a picturesque landscape with a stream and flowering plants.

Case L

The paintings on a limestone sarcophagus found at Hagia Triada are of unusual interest (Case L; fig. 20). The scenes have been identified as representing funerary rites On the side which is better preserved we see on the extreme

right a figure closely swathed, standing erect before the façade of a building—probably the figure of the dead man standing before his tomb. He is approached by three offering-bearers carrying a model of a ship and two calves. On the left another rite is taking place. A woman is pouring a libation from a pail into a large vase between two

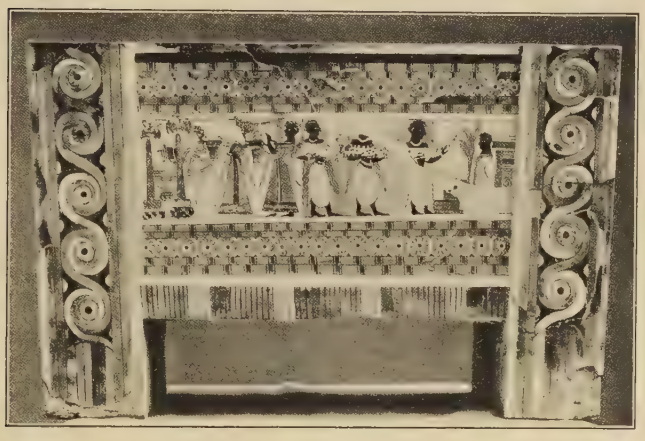


FIG. 20. PAINTED SARCOPHAGUS FROM HAGIA TRIADA

posts, surmounted by double axes and sacred birds. Behind follow a woman, carrying two pails, and a lyre-player.

The subject on the other side also clearly refers to some ritual. On the extreme right a woman is standing before an offering table, with both arms extended as if invoking a deity. Behind the table is an altar, on which are placed "horns of consecration," and a post, again surmounted by double axes with a sacred bird. In the center of the scene the sacrifice is taking place. One bull has already been killed and two goats are awaiting their turn. The rest of the scene is taken up by a procession. The two ends of the sarcophagus are likewise decorated. On one is

represented a two-horse chariot driven by two women; on the other a chariot drawn by two griffins and driven by a woman who has beside her a swathed figure—again probably the figure of the dead man. The execution of the paintings is not very careful, and dates either from the end of the Late Minoan II or more probably from the Late Minoan III period.

The chief interest of this sarcophagus lies in the data that it furnishes regarding Minoan ritual. Aegean religion presents many problems which cannot yet be settled. It is difficult enough to reconstruct an ancient civilization merely from such remains as happen to have survived; but to understand the religion of a people who lived three or four thousand years ago without the help of literary testimony is well-nigh impossible. From the evidence at our disposal, consisting either of scenes of worship or of religious objects in shrines, it seems certain that the chief divinity was a great nature goddess. Minoan worship appears to have consisted largely in the adoration of religious symbols, which were either natural objects, such as stones and trees, or artificial, such as pillars, cones, the double axe, the horns of consecration, and perhaps the cross.

Besides figured scenes, a number of frescoes have been recovered with ornamental designs, evidently used as decorative friezes. We have copies of two typical examples, one showing a double spiral pattern, the other a leaf design (east wall, Nos. 19 and 20). Both testify to the fine decorative sense of the Cretans.

East Wall

Recent excavations in Greece—at Tiryns, Mycenae, Thebes, Orchomenos, and elsewhere—have taught us that the palaces of the mainland princes were likewise decorated with colored frescoes. The art of fresco painting appears to have been brought from Crete to Greece in the Late

Minoan I period, and developed independently there until the break-up of the Minoan civilization. One of the finest examples of the earlier (Late Minoan I–II) style is a procession of women, of almost life size, found in the "Palace of Kadmos" at Thebes. A copy of one of these is in our collection (west wall, No. 34). A woman is represented as advancing slowly, holding a vase in one hand and a flower in the other. She has the alertness, queenly bearing, and modern appearance of dress and hair which we have noticed in her Cretan contemporaries. The copy here shown is a reconstruction made from a number of small pieces belonging not to one but to several figures.

Two ornamental friezes from the earlier palace of Tiryns, which belongs also to the Late Minoan I–II periods, are included in our collection (west wall, Nos. 1 and 5). One represents votive shields combined with rows of continuous spirals; the other has a design of interlacing spirals and "palmettes" similar to that on the famous Orchomenos ceiling (see p. 36). It is interesting to compare in this connection the ceiling from the palace of Amenhotep III (a piece of which is exhibited in the Egyptian Department of this Museum, Room X), where the same motive of interlacing spirals is employed, but with the substitution of bulls' heads for the palmettes.

Sculpture

Frescoes did not form the only wall decorations of the palace of Knossos. Excavations have yielded some valuable reliefs of colored stucco, which show us what the sculptors of the period could do. The most important is a figure of a man wearing a plumed head-dress, and restored as holding a staff (north wall, No. 16). Whom he represents is doubtful. Sir Arthur Evans suggests that we may have here one of the priest-kings of Knossos. The modeling, though incorrect in some details, shows great vigor and direct observation of nature. The same is true of two

other fragments of male figures, one a left arm holding a pointed vase, the other a right shoulder and upper arm (east wall, Nos. 21 and 22). Pieces such as these make us wish the Cretans had also tried their hand at statues in the round, which—to judge from the material recovered—they

Statuettes

did not. Only statuettes and single heads of animals have so far been brought to light. Their achievements along these lines can be studied in our copies of bronze statuettes from Tylisos, Hagia Triada, and other sites, and two original examples, one bequeathed by Richard B. Seager, all shown in Case B. The men have long hair and small waists, and generally stand in magnificent, proud attitudes. A statuette of a galloping bull with a youth standing on his back is readily connected with other "bull-leaping" scenes (cf. No. 23). A little girl in a swing is an engaging piece, found at Hagia Triada. She has long, curly hair, and her simple apron-like dress is in marked contrast to the elaborate garments worn by the women of the Petsofa and snake-goddess groups.

Case B

FIG. 21. HEAD OF A BULL FROM KNOSSOS

Animals

A splendid piece of animal portraiture is the famous relief in *gesso duro* of the head of a bull (west wall, No. 31; fig. 21 [with reconstructed horns]). Other fragments found with it show that originally it was part of a larger composition, either of two such animals, or of a man fighting with a bull. Another interesting example of

animal sculpture is the marble head of a lioness (Case C, Annex). It was probably a spout of a fountain, as is shown by the round hole for a pipe in the neck and a small perforation at the mouth. *Case C Annex*

In this sculptural section may be included the cast of the famous Lion Relief from the gate of Mycenae (north wall,

FIG. 22. THE ENTRANCE TO THE FORTRESS OF MYCENAE SHOWING THE LION RELIEF IN POSITION

No. 9). The original is still in position and was known long before the excavations at Mycenae were begun (see fig. 22). Its date is not certain. Some have placed it as early as the first Late Minoan period, while others assign it to the beginning of the Late Minoan III period (see p. 41).

Stone-cutters of this period gained also great proficiency in making furniture, friezes, vases, lamps, weights, and other objects. The most imposing example of such work in our collection is the cast of the famous throne of gypsum, Stone Work

Pedestal W popularly known as the Throne of Minos (Pedestal W). It is of simple, dignified design, with a high back of undulating outline, and a seat slightly hollowed out. The original is still in position where it was found undisturbed after having been buried for more than three thousand years. It occupies the central position in what was perhaps a council-chamber, and must have served as the seat for the king or the presiding officer.

Architectural reliefs were popular both in Crete and on the mainland. Our collection includes reproductions of examples from Knossos (north wall, Nos. 14 and 15), the "Treasury of Atreus" at Mycenae (west wall, Nos. 27 and 28), and the "Treasury of Minyas" at Orchomenos (west wall, No. 35). They show effective designs of spirals, palmettes, rosettes, and disks. From this same "Treasury of Atreus" (in reality a large beehive tomb) come the two splendid half-columns which flanked the entrance (west wall, doorway; fig. 23). It will be observed that they are wider at the top than at the bottom. This is one of the characteristics of Minoan columns, and distinguishes them both from the classical Greek and from modern examples. The origin must be looked for in wooden architecture, where wooden poles would be made smaller at the bottom for insertion in the ground. The actual date of the "Treasury of Atreus" and some of the other beehive tombs in Mycenae is still under discussion.

Stone vases were among the finest products of the Minoan stone-cutters (fig. 24). An impressive piece is a massive stone amphora from Knossos with three upright *Pedestal Q* handles and a decoration of spiral bands (Pedestal Q). It is about $27\frac{1}{4}$ inches high, and the original is so heavy that it required eleven men to carry it. Smaller stone vases, *Cases C, F, J, Annex* lamps, and shells are shown in Cases C, F, and J in the Annex. The originals are of variegated marbles, alabaster,

and steatite. Both in form and in finish of workmanship they can be regarded as masterpieces of their kind. Especially noteworthy are the weight of purple limestone decorated with an octopus on each side, the standing lamp with lotos ornamentation (Case J), and a steatite casket from Mycenae with marine designs (Case F; Late Minoan

FIG. 23. THE ENTRANCE TO THE "TREASURY OF ATREUS" IN ITS PRESENT CONDITION

I). A fragment of an original stone lamp from Gournia is in Case B. It must have been a large, handsome piece with several wick-sockets, perhaps for ceremonial use.

Gaming Board *Case H Annex*

The royal splendor of Knossos is eloquently brought before us in a magnificent ivory board over 4 feet by 2 feet originally covered with gold-foil and inlaid with rock crystal, silver, and blue paste (Case H, Annex). It is generally identified as a "gaming board." The original was found in a very broken condition, and the reconstruction shown in our reproduction is only tentative.

Our knowledge of Cretan architecture as revealed by

the ruins of palaces and houses is supplemented by an interesting series of glazed terracotta plaques showing façades of houses. Reproductions of these are exhibited in Case G. The originals were found at Knossos and probably once served as inlay of a casket. The houses depicted are generally two stories high with several windows and flat roofs. The designs are very simple and unpretentious, not unlike, in fact, the provincial houses of modern Greece. –

Glazed Plaques *Case G*

Pottery

The pottery of this epoch reflects the spirit of the times. In technique it remained the same as that of the Late Minoan I period, but the designs developed from pure naturalism into conventional naturalism. The surface of the vase is generally covered with elaborate designs in a highly decorative, architectonic style. Vases of large dimensions are common, and these indeed show the style to greatest effect. Superadded white is no longer used. Among the reproductions of pottery of this "Palace Style" in our collection we may mention particularly a magnificent jar with conventionalized plants and spirals (Pedestal G, Annex) and a vase with a palmette design also from Knossos (Pedestal C). Three large jars from Kakovatos in Greece (Pedestals A, B, D, Annex) and one from Vaphio (Pedestal G_2, Annex) illustrate the style of the end of Late Minoan I and of Late Minoan II on the mainland. Fragments of original specimens are placed in the drawers of Case F. A reproduction of a large pithos from Mycenae is on Pedestal G_3, Annex.

Pedestals A, B, D, G_2 Annex

Case F

Bronzes

Cases G, Y

Several original bronze tools and weapons, including five double axes, are shown in Cases G and Y. They are mostly of Late Minoan date.

Objects from Diktaean Cave *Case U*

A group of objects found in the Diktaean Cave, the reputed birthplace of Zeus, were bequeathed by Richard B. Seager (Case U). They are votive offerings of pious

Cretans brought to this sacred place during the Late Minoan period—double axes, knives, tweezers, hair fasteners, a needle, a chisel, etc. Hundreds of such objects were found in the stalagmites and stalactites of the cave, showing that it was once an active center of Minoan worship—not apparently of the great female nature divinity, but of her son and ultimate successor, the head of the later Greek religion.

FIG. 24. STONE OBJECTS FROM KNOSSOS

Late Minoan III (1400–1100 B. C.)

The end of the great palace period was marked by a sudden catastrophe. The palace of Knossos was destroyed and the island overrun by conquerors. Who these conquerors were there can be little doubt. All the evidence at our disposal points to an invasion from the Greek mainland, where the princes of the land had apparently been growing more and more powerful, and finally resolved to overthrow Cretan suzerainty. Their success was complete. The power of Crete was broken, never to revive again; there are indeed signs of a partial reoccupation of Knossos and other sites, but this appears to have been of

little consequence. The scepter now passed to Greece, and the kings of Mycenae and Argos succeeded to the power of King Minos.

The nationality of the conquerors is of course of great interest. As far as we can tell, they appear to have been descendants of the Minoans, who settled in and perhaps conquered Greece at the height of Cretan power, with an admixture of "Achaeans," who may have invaded southern Greece from the North, and of "Pelasgians," the original inhabitants of the land. The Achaeans did not long remain the only northern newcomers in Greece, if such they were. The latter part of the Minoan period is marked by constant migrations, unceasing warfare, expulsions, and search for new homes. Not only did one tribe after another come down from the North into southern Greece, but the migration both of conquerors and conquered extended from west to east, until the islands and the coast of Asia Minor were colonized with old Minoan and new Indo-European stock. The isles were restless, "disturbed among themselves," is the comment of the Egyptian chroniclers of the situation. These migrations are broadly referred to as the Aeolian (Achaean), the Ionian, and the Dorian invasions.

It is this period, when Crete had fallen and the Greek princes had risen to power, that must be identified with the heroic age of Greece, pictured to us in the poems of Homer. For though these poems were written considerably later (probably in the ninth century B.C.), the events described clearly go back to earlier times; and the discrepancies in the Homeric poems which have given rise to so many discussions must be traced to this circumstance. Under the unsettled conditions of this age the arts could no longer flourish. We are not surprised to find everywhere a decline in artistic perceptions. The general style of the

preceding period was retained, but it had no longer any life. That the productions were as good even as they are is due rather to the greatness of the preceding epoch than to the merit of the artists of the time. Only in architecture there seem to have been still great achievements; at least, recent evidence suggests that some of the most important buildings in Mycenae and Tiryns belong to this period—viz., the Lion Gate, the Cyclopean Walls, the "Treasury of Atreus."

Wall-Paintings

The best examples of fresco painting of this period are those discovered at Tiryns. They formed part of the later palace which succeeded that from which the ornamental friezes described on p. 33 were derived. The paintings are in a very fragmentary condition, but several scenes have been successfully pieced together.

FIG. 25. WOMAN CARRYING A CASKET. FRESCO FROM TIRYNS

Among these the most remarkable is an almost life-size figure of a woman carrying a casket with both hands. The copy here shown (west wall, No. 4; fig. 25) is a reconstruction made from a number of fragments belonging to a series of similar figures. The subject, the style, and the bearing of the figure are clearly derived from Knossian prototypes, and the dress, with its tight-fitting jacket, open front,

and flounced skirt, is closely parallel to that worn, for instance, by the attendant of the famous snake goddess. Only the arrangement of the hair, with shoulder locks in front view, has no analogy in Crete, though it appears on the mainland (see No. 34, west wall).

A large hunting-scene, found during the same excavations, is one of the most picturesque compositions preserved to us from Minoan times. In it hounds attacking boars, young huntsmen with spears, hounds held in leash by servants, and chariots containing the guests of the hunt are vividly portrayed. The original painting appears to have been of considerable length, the same incidents being reproduced almost identically several times. The copies in our collection (west wall, Nos. 3, 6, 7, 8) show a boar running at full speed, pursued by a pack of hounds (fig. 26), two huntsmen with spears and hound, and two ladies[1] driving to the hunt through the woods. It should be observed that the costumes are characteristic of the Greek mainland and are different from those of Crete.

The fresco representing a bull-grappling scene found by Schliemann belongs to this same series (west wall, No. 2). In composition, execution, and even in costume, this is clearly a copy of Cretan prototypes.

Pottery

A comparison between these frescoes and those of the Late Minoan I and II periods shows a deterioration of style. This, however, is not nearly so marked as that observable on the pottery of the period, which shows a great poverty of invention. The same motives were repeated again and again, becoming more and more conventional and stereotyped, while the shapes also show little

[1]It has been suggested that, though the skin of these two figures is painted white, they are not women but princes who have led the sheltered life, on the analogy of Egyptian convention (see H. R. Hall, Aegean Archaeology, p. 190).

variety. Our collection includes a number of original examples from widely different sites, such as Crete, Rhodes, Cyprus, and Mycenae (Cases F, S, and T); for this decadent style was diffused over the whole Aegean world. Though the decoration is for the most part uninteresting and lifeless, it should be noted that technically these vases stand very high. The forms are finely worked, the clay is well sifted and hard, the glaze beautifully lustrous.

Cases F, S, T

On Pedestal L in the Annex is a reproduction of the famous "Warrior Vase" found by Schliemann in Mycenae in 1876. It is of an entirely different character from the other vases, and represents the latest stage of Minoan pottery as evolved on the Greek mainland. Instead of the usual sea and vegetable motives, human figures are used for decoration. On one side are depicted six warriors setting out for battle, with a woman looking after them in an attitude of lamentation. On the other side are five warriors advancing with spears ready for the throw. Artistically these figures are on a low level; but the introduction of human subjects on pottery was an important innovation, which was to have a long subsequent history in Greek ceramics.

Pedestal L Annex

FIG. 26. HOUNDS ATTACKING A BOAR
FRESCO FROM TIRYNS

In Case B are reproductions of several miscellaneous pieces of interest. A bronze mirror from the tomb of Klytaimnestra at Mycenae is important in that it shows the pre-classical form, obviously influenced by Egypt. A noteworthy piece of late modeling is a stone head from Mycenae.

Miscellaneous *Case B*

Seal-stones *Case N*

The sealstones (Case N) continue the styles of the Late Minoan I and II periods, but here too we see a decided deterioration. The highly naturalistic style is mechanically reproduced without any lifelike quality.

Before passing to the next section it may be well to sum up in a few words the characteristics of Minoan art as a whole, and to compare it with the two other arts with which we inevitably connect it in our minds—contemporary Egyptian and classical Greek. What strikes us perhaps most after examining the gaily colored frescoes, the magnificent vases, the gold and silver cups, the delicate sealings and beautifully wrought rings described in this chapter, is the exuberance of spirit shown in all these decorations. There is a restlessness, a joy of life, a continual reaching out toward new problems which are the manifestations of a quick and agile mind. This becomes specially noticeable when we compare Minoan products with those of Egypt. That Crete owed much to Egypt there can be no doubt. She received from her the impulse for many of her arts, conspicuously those of fresco painting, faience, and the fashioning of stone vases. Many of her conventions in painting, a number of her ornamental designs were clearly borrowed from Egyptian prototypes. The close intercourse between the two is further shown by the intimate connection between the naturalistic style of the Late Minoan period and that of Tell el-Amarna of the XVIII dynasty, though here Egypt rather than Crete was probably the debtor. Nevertheless, the difference is unmistakable. While Egyptian art impresses us with a feeling of formality, with a sense of quiet and balance—which is rarely absent even in its most naturalistic and delicate products—Cretan art is full of impetuous movement and animation.

If we compare the Minoans with the classical Greeks, we

also find a marked difference. Both have indeed the buoyancy of spirit which differentiates them from their Oriental neighbors; but their ideals and methods of work were entirely different. The Greek artist arrived at perfection by adopting a number of types and solving one by one the problems presented by these. The Minoan artist was incapable of such concentration. He was so eager to fashion what his versatile imagination suggested to him that he cared less for accurate rendering than for constantly attempting new subjects. The result was that he never arrived at perfection, but in his works are a freshness and a vitality that have rarely been equaled in any subsequent art.

SECOND ROOM

EARLY GREEK PERIOD

GEOMETRIC PERIOD

ABOUT 1100–700 B.C.

WITH the end of the Minoan Age we begin a new era in Greek history. The old Minoan stock had gradually become submerged by the Indo-European invaders from the North, and a new race of mixed blood, combining the old and the new, was being formed. The Northern invaders, though less civilized than the people they conquered, contributed in no small degree to the future culture of Greece. They brought with them a new religion, a new language, and, after a while, the use of iron. And more important still, they instilled an energizing force into a civilization which was practically worn out. But these things alone, we may safely assert, would never have produced the phenomenon of the Hellenic civilization, as we shall see it in the sixth to fourth centuries B.C. This would not have been possible unless these Northerners had amalgamated with a highly civilized race, whose art instinct remained as a dominant factor in the newly formed Hellenic people.

The period which we have now under consideration is

often referred to as the dark ages of Greece. Compared with the splendor of the past and of the future, the centuries between 1100 and 700 B.C. certainly represent an epoch of eclipse. We know little of their history, and the finds have been comparatively scanty. But inasmuch as this is the time of Greece in the making, it deserves our serious attention.

The outstanding features in the early history of Greece are the formation of a number of city-states, and the foundation by these states of colonies not only all over the Aegean, but far into the West, North, and South. These two facts determined the whole future history of Greece. Greece was never one country, as we understand the word, but rather a group of separate city-states, each with intense local patriotism, but with little feeling for the nation as a whole. National feeling was indeed fostered by the possession of a common language and religion, and by the institution of common oracles and athletic games, but it was never strong or spontaneous, and could not be depended upon in a crisis; while loyalty to his city-state was one of the guiding principles in the life of every Greek. This division and this unity are reflected in Greek art. There are certain common characteristics which Greek monuments share, whether produced in Athens or Sparta or Miletos or Syracuse; but there are also marked differences, due to the establishment of separate local schools.

Even at this early period, when art was at a low ebb and had not yet attained its individuality, this combination of uniformity and diversity was already apparent. The Late Minoan or Mycenaean style of pottery was everywhere followed by the geometric, in which the designs consist of systematized geometric patterns; but according to the locality in which the vases are found they differ both in technique and ornamentation. In Crete,

Pottery

naturally, the Aegean elements lingered longest. The style reached its highest development in Attica, and it is from this region that most of the examples in our collection are derived.

Cases G, H, M, N

These consist of a number of specimens of average size (Cases G and N) and two colossal vases of the type used as grave monuments (Cases H and M; figs. 27 and 28). The latter are remarkable feats in the art of pottery and presuppose extensive experience; for to throw pieces of such size on the wheel, even in sections, and to fire them successfully can have been no easy task. The technique of these geometric vases is similar to that of Minoan times, the decorations being executed in lustrous brown glaze on the light clay; but the style of the ornamentation presents a marked contrast. Instead of the free, curvilinear designs of the Minoans, we have a series of geometric motives used over and over again in different combinations; and instead of the naturalistic representations of plant and marine life, we often have figured scenes, in which the men and animals are treated with a view more to systematizing them into ornaments than to representing them as they are in nature (see, e.g., head-band, p. 46). The most interesting of these scenes appear on the two colossal amphorae. On each of these is depicted a funeral with the deceased laid out on a bier, surrounded by his wife and children and mourning women tearing their hair. Warriors on foot and mounted on chariots, often carrying large shields, form the subject of other friezes of these vases, as also on several smaller amphorae.

The representations on these pots are very crude. There is no attempt to study the human figure as it is, or to solve the problems presented by bodies in motion. There is no knowledge of perspective and this leads to surprising results; for the artist, even when representing his

FIG. 27. COLOSSAL FUNERARY VASE

figures in profile, is naïvely anxious to depict what he could not really see. All the legs of teams of horses are conscientiously drawn side by side, and their heads one below the other; the wheels of chariots both appear on the same side; the farther leg of a human being is drawn above the nearer, so that it seems to grow out of the waist; and so on. But we must not judge these pictures by later standards. We must remember that the artist was attempting something entirely new to his experience, and that, with the timidity of a beginner, he preferred to keep to certain fixed conventions; also that his chief instinct was as yet decorative and that he naturally treated his human figures much as he did his other ornaments, that is, he "geometrized" them into a fixed scheme. The absorbing interest of these pictures to us is that they stand at the head of a long line of representations in Greek ceramic art. We shall see how, during the next periods, the Greek artist solved all the problems which were too much for the maker of our vases; and he accomplished this for the first time in the history of art.

The decorative patterns which are used on the geometric vases in our collection show the stock in trade used by the potter of the period. They consist of rows of meander, zigzag lines, shaded triangles, chequers, lozenges, wavy lines, tangent circles, wheel ornaments, etc. Some of these ornaments have a long history, being derived from Minoan prototypes; others were introduced by the geometric potter and have in their turn a subsequent history, forming part of the heritage taken up by the vase-painters of the classical period.

In addition to these geometric or Dipylon vases (as they are sometimes called, since many have been found in the Dipylon cemetery of Athens), Cases G and N contain several specimens from other localities, chiefly from Cyprus.

Though the principle of geometric ornamentation is the same, certain local peculiarities are apparent.

With regard to the dating of the geometric ware, we have only the evidence that it is found after the latest Minoan ware and before the styles which make their appearance in the seventh century B.C. The two magnificent amphorae, with their elaborate figured scenes, evidently form the climax of the geometric style, and may therefore be dated toward the end of it, that is, in the eighth century B.C.

FIG. 28. COLOSSAL FUNERARY VASE

This epoch produced no monumental architecture or sculpture. The primitive artists of the period confined their work to more modest fields. Besides pottery, only small bronze or terracotta statuettes, some decorative work in bronze, and engraved seals of soft stone have been found. A remarkable statuette included in our collection, a gift from J. Pierpont Morgan, shows what could be done in the line of fashioning figures in the round (Case B). It represents a group of a centaur and a man (fig. 29). The proportions and general style of the figures are the same as those on the Dipylon vases, and we may safely date it as contemporary with them. Similar statuettes have been found at Olympia (see Furtwängler, Olympia, Die Bronzen, pls. XIII, XIV); some with bases decorated, like Mr.

Bronzes

Case B

Morgan's example, with openwork and engraved decoration on the under side. This suggests the possibility that such statuettes were hung up as votive offerings with the under side showing. Another example of this primitive style is the statuette of a horse with slim body, funnel mouth, and long tail reaching to an openwork base.

A few bronze and terracotta statuettes of this period, of considerably rougher execution, are shown in Cases A and K; also several rare pieces of early Italic armor. The latter consist of a cuirass (with front and back pieces, excellently preserved), a helmet (fig. 30), and several disks. The helmet and cuirass are elaborately ornamented with embossed designs; one of the disks, with perforations of various shapes, was probably part of a leather breastplate; while the others, decorated with embossed patterns, appear to have served as shield bosses. Bronzes with these embossed designs persist for several centuries.

Cases A, K

FIG. 29. BRONZE GROUP. A CENTAUR AND A MAN

Case E

In Case E are a number of Italic fibulae or safety-pins of various types. Such safety-pins became exceedingly popular in the Late Bronze and Early Iron Ages, when they were employed, instead of buttons, for fastening dresses. Some types, like the fiddle-bow and semicircular, belong exclusively to the Bronze Age. Others, such as the boat-shaped and serpentine, began in the Bronze or Early Iron Age, but continued down to the fifth and even the fourth century B.C. The earlier examples have a short foot which gradually becomes elongated and is then provided with a knob at the end. The bows are often strung with beads of amber, sometimes of enormous size. The fact that these fibulae can be

more or less accurately dated makes them valuable chronological evidence for the objects found with them. Both the earlier and later specimens have been placed together here to show the development of the types.

Glass Beads

Glass beads[1] have been a popular product from early Egyptian to modern times. A selection ranging in date from about 1000 to 600 B.C. is exhibited in the drawers of Case B. They are of various types, the commonest being the plain, the melon, and the "eyed" varieties. In the latter circles of yellow, blue, and white glass are inserted in the beads by a method similar to that of the threads in the glass vases (Third Room, Case Z; see p. 99). Some of the beads have patterns arranged in spiral or zigzag lines instead of in circles. The majority of the pieces here shown form part of the Gréau Collection of ancient glass, which was given by J. Pierpont Morgan.

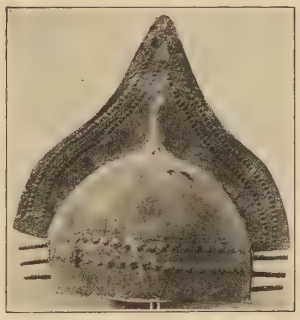


FIG. 30. BRONZE HELMET
ITALIC

PERIOD OF ORIENTALIZING INFLUENCE
700–550 B.C.

In the seventh century B.C. a great change came over Greek art. The geometric style was supplanted everywhere by new conceptions, in which Oriental influence played an important part. This change came as a natural consequence of the conditions of the time. Greek navigation and commerce had received a fresh impetus by the formation of Greek colonies in near and distant parts, and

[1]The classification of glass beads given here and in the later sections is that of Dr. G. Eisen.

thereby the wealth of the cities had considerably increased. The Greeks had not only grown accustomed to seeing Oriental goods brought to them by Phoenician traders, but the colonists who had settled on the coasts of Asia Minor naturally felt the contact of their Oriental neighbors. Moreover, the monotony and conventionalism of the geometric style had begun to pall on a people gradually awakening to new ideas and energies; so that the time was ripe for the inroads of Eastern civilization. It would not have been surprising under these circumstances if Greek art had definitely assumed and retained an Oriental character. That it did not shows the vitality of the Greek artistic genius at the time even of its infancy. Instead of adopting Oriental art wholesale, the Greek artist merely selected certain ideas and motives and with their help and under their stimulus produced creations of his own.

The seventh and early sixth centuries, then, are a period of general awakening in the Hellenic world. They mark the beginning of many cardinal elements of Greek civilization. Coinage was introduced from Lydia and revolutionized industrial life. Monumental architecture and monumental sculpture now made their appearance. The Olympian games had indeed been instituted in the preceding century, but the Isthmian, Pythian, and Nemean games, the other great Panhellenic festivals that played such an important part in Greek life, were all established in the early part of the sixth century. The alphabet had been introduced by the Phoenicians in the tenth century, and by the seventh the art of writing was in general use.

In examining the products of the seventh and early sixth centuries B.C., we again notice a generally uniform style, almost endlessly diversified, however, according to the localities in which they were produced.

The monumental sculpture of this period can be studied

in the Cypriote statues of the Cesnola Collection, Nos. 1001 ff. The pottery, bronze, and terracotta work displayed in this room will give us a good general idea of the tendencies of the time.

The spirit of the new age is clearly reflected in the vases of the period. Instead of the precise, uniform, geometric pots we find a profusion of new forms, new styles, and new techniques. Even if no historical

FIG. 31. CORINTHIAN POTTERY

records were left, the sudden appearance of these many, different, highly decorative wares would show us that something was afoot in the Greek world. The ware best represented in our collection is the Corinthian (Cases D and L; fig. 31). The Oriental element is here especially pronounced, a fact due probably to an early Phoenician settlement in this region. Not only are such animals as lions and panthers, which are not native in Greece, depicted with great frequency, but fantastic creatures, such as winged monsters, sphinxes, sirens, clearly of Eastern origin, are very popular. These are arranged in friezes after the pattern of Assyrian art. The lotos ornament and the palmette, the two chief floral decorations of Corinthian vases, are also borrowed directly from the Orient. But besides

Vases—Corinthian *Cases D, L*

these Eastern elements there are others which are distinctly Greek. Here and there, though not as yet very commonly, we find introduced warriors marching with their shields, riders on horseback, or other human figures, and also stories of Greek mythology—an entirely new departure, destined to play an important part in Greek ceramic art. It was, of course, a natural procedure. The imagination of the Greeks had for some time been busy producing these legends, which meant to them much more than mere fairy stories; they were in a sense their history, their religion, and their genealogy. The scenes included among our vases are a representation of Odysseus and his companions blinding Polyphemos, Herakles pursuing Nessos, and men dancing. A poet on his death-bed (for that is apparently the subject represented on a plate) is also a remarkable representation. The background of these scenes is generally filled with ornaments which have nothing to do with the subjects represented, but are due to an aversion to empty spaces on the part of the artist. This *horror vacui*, as it is usually called, is, of course, a direct inheritance of the geometric age, and is a characteristic of practically all seventh-century wares.

The paintings on Corinthian pottery are executed in dark paint on the light clay of the vases with frequent addition of red. Incised lines are used to indicate folds, muscles, or other details. The majority of the vases are small, the aryballos and alabastron being especially popular shapes; but larger pieces, such as amphorae, kraters, water-jars, and plates, also occur.

That the city of Corinth was the great center for the manufacture of this pottery is shown by the large quantity of vases of this style found in that city, and by the inscriptions in the Corinthian alphabet which sometimes occur on them. Moreover, the seventh century, during which

this pottery was produced in such great numbers, is coincident with the rule of the great tyrants of Corinth, under whom the city attained her commercial supremacy.

The popularity of this Corinthian pottery can be seen by its wide distribution. It has been found in Greece, Italy, the Greek Islands, Asia Minor, Egypt, and the Crimea. It was also occasionally imitated, especially in Italy, where an inferior, so-called Italo-Corinthian ware was produced. Several examples of this will be found in Case A. In the first half of the sixth century the style underwent important changes. The meaningless ground ornaments were dropped, and the subjects show more continuity. Moreover, the clay was burnt to a rather deeper red and the black glaze was greatly improved. This marks the beginning of the so-called black-figured style, which was taken up in many localities and received its greatest development in Athens (see next chapter, p. 84). Three good examples of Corinthian pottery of this period are included in our collection—an oinochoë, a fragment of a large krater with warriors fighting (Case L), and a hydria with Herakles and the Nemean lion (Case D). The name of Herakles is inscribed.

Case A

FIG. 32. "PROTO-CORINTHIAN" LEKYTHOS

Vases—"Proto-Corinthian"

An attractive early Greek ware, provisionally called Proto-Corinthian, consists principally of small lekythoi decorated in the earlier stages with linear motives, later with Oriental and archaic Greek designs. There are several examples of the earlier geometric period in our collection as well as one of the later class (fig. 32) dating

Case D

from the seventh or early sixth century B.C. (Case D). The latter is a gift of Edward Robinson. On its little pear-shaped body, not more than $2\frac{1}{2}$ inches high, it is decorated with four separate bands, three consisting of ornamental motives, one of warriors and sphinxes. The paintings are executed in brown color on the light buff clay with incised details.

Vases—Plastic

With Proto-Corinthian and other seventh- to sixth-century wares are sometimes found plastic vases in a great variety of forms, both animal and human. They are mostly small in size and often have holes for suspension, suggesting that they served the same purpose as alabastra and aryballoi, namely, as little ointment or oil bottles. Two examples in our collection are in the form of a hare and a squatting man (Case D). They are covered with dots—a characteristic ornamentation—and the squatting man has also rosettes and various little animals delicately painted on his back and his legs and arms.

Vases—Athenian

The Athenian pottery of this period is represented in our collection by a number of examples. One is a magnificent amphora (fig. 33), dating from the first part of the seventh century B.C., of a style often referred to as Proto-Attic (Case F). It is decorated with various ornamental designs and with three figured scenes on its front side: a lion devouring a deer, two grazing animals, and the contest of Herakles and the centaur Nessos. In the last scene, which occupies a large part of the body of the vase, there are introduced, besides Herakles and Nessos, a four-horse chariot with a woman, probably Deianeira, sitting in it, and a man running at full speed, perhaps a spectator. A comparison between these scenes and those on the geometric ware is very instructive. In spite of its crudity and the almost childish idea of perspective (notice especially the way in which the heads of the four horses are

Case F

painted one below the other), there are a force and a vitality not to be found in the Dipylon representations. The determined attack of Herakles and the beseeching attitude of the centaur are convincing and are well contrasted with the quiet figure seated in the chariot. The scene of the lion and the deer on the neck of the vase is also full of spirit, the deer being especially lifelike in attitude and rendering. It is noteworthy that Oriental influence is not nearly so apparent in this vase as on the Corinthian ware; but on the other hand, there are interesting remnants both of Minoan and of geometric art, which show the manifold sources of the artist's inspiration. A small oinochoë with cone-shaped body and high cylindrical neck (which has been restored) is another excellent example of Proto-Attic ware (Case J; fig. 36). The representation again shows great animation. A dog is running at full speed after two horses, evidently rounding them up, while a large bird is getting out of the way. The field is strewn with ornaments.

FIG. 33. "PROTO-ATTIC" AMPHORA. COMBAT OF HERAKLES AND NESSOS

Case J

The third Athenian vase of this period is a small jug of

the "Phaleron" class (Case J; fig. 35), so called because the majority of the pieces of this type were found in that locality. It is clearly developed from the Attic geometric ware, retaining the old technique but showing an admixture of Oriental elements in the decoration.

A large amphora decorated with the head of a horse on either side is an early Attic piece of the first half of the sixth century (Pedestal Q). The heads occupy panels and are painted in black (with overlaid purple and details in-

Pedestal Q

FIG. 34. "LACONIAN" KYLIX

cised) on the buff clay. There are similar vases of approximately the same dimensions in Athens and in Munich, and since one of them was found with bones inside, it is assumed that they all served such a purpose. Two amphorae with horsemen, cocks, and sirens are Athenian specimens of the first half of the sixth century (Case B). This ware is sometimes referred to as Tyrrhenian.

Case B

Vases—Laconian *Case J*

A "Laconian" kylix is a good example of this important fabric (Case J; fig. 34), which was formerly called Cyrenaic but has more recently been attributed to Sparta, since excavations have shown that it was produced there in continuous chronological sequence (see the potsherds in a drawer of Case B). According to the classification worked out by the excavators our new kylix belongs to the Laconian IV period (550-500 B.C.) after the climax of the

style was reached and the first signs of degeneration appear; for it is heavier than most good Laconian pottery and its lotos and palmette designs, though highly decorative, are rather coarsely executed.

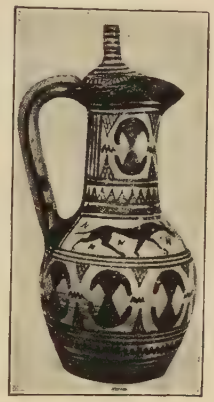


FIG. 35. "PHALERON" JUG

Vases—Boeotian *Case J*

A handsome Boeotian goblet is exhibited in the same case (fig. 39). It has a deep bowl on a high foot with four horizontal handles, and is decorated in bold style with large inverted palmettes between herringbone ornaments, in black, purple, and bright red on the buff clay. It belongs to a late phase of Boeotian ware of the second half of the sixth century, the style evidently persisting for a long time.

FIG. 36. "PROTO-ATTIC" OINOCHOË

A highly decorative class of pottery belonging to this epoch is the "Rhodian." Again the name is only provisional, for its origin has not yet been established, though it is clearly Ionic rather than Western. Our collection includes a number of examples (Case J; fig. 37) decorated with beautiful ornamental motives (fig. 38) as well as with animals (ibexes, deer, and water birds). The animals are not treated in the conventionalized manner in which they appear in the geometric period or even in the contemporary Corinthian ware, but they are full of life

Vases—Rhodian

Case J

and evidently copied from nature, both the postures and the essential features of each animal being accurately rendered. The same troops of wild goats, deer, and wild birds can still be seen in Asia Minor today. The technique of these Rhodian pots is that prevalent in the Ionic or Eastern group of seventh-century vases, that is, the decorations are painted in a dark brown glaze on a creamy slip without incisions. The figures are painted partly in silhouette, partly in outline; and dark red is used here and there as an accessory color.

FIG. 37. "RHODIAN" JUG

Vases—Ionic

Cases J, K

A number of vases, some astonishingly fresh in preservation, belong to a ware identified vaguely as "Ionic" (Cases J, K). It has been found in many localities both in Greece and Italy, but the center of its manufacture is not yet known. Three of our examples are said to have come from Tarentum, two are from Cyprus. The decoration consists merely of horizontal bands and wavy lines, with here and there an additional touch, such as a three-leaf ornament, all painted in brownish black on the pale buff clay. Two pieces of an unknown fabric are shown in Case K. One is an amphora with a representation of fighting warriors, the other an oinochoë with Herakles and the Nemean lion. The creamy background and the intense, forceful action of the figures make an Ionian origin probable. Fragments of Ionian pottery from Naukratis (a gift of E. R. Price) are in the drawers of Case B.

Vases—Etruscan
Cases O, P, R-T

Besides these Greek vases, a collection of Etruscan pottery is exhibited in this room (Cases O, P, R–T). The origin of the Etruscans still remains one of the unsolved problems of archaeology. According to Herodotos they came from Lydia (see p. 326); according to other theories they were autochthonous or came from central Europe across the Alps. But whatever their original home, we know that by the ninth century B. C. they were settled in the north of Italy and gradually became a powerful nation. The important place which is assigned to them in classical collections is due not to their own artistic originality, but to the fact that they, more than any other early Italian people, appreciated the beauty and significance of Greek art and made it their own by extensive importation and imitation. We shall see in the next section how closely allied the Greek and Etruscan styles became in the archaic period. In this early epoch, when Greek art itself was still in its infancy and looked to outside influences for stimulus, the dependence of Etruria on Greece was naturally not so close.

FIG. 38.
"RHODIAN" PLATE

FIG. 39.
BOEOTIAN GOBLET

But even then Corinthian and Ionian pottery were imported in large quantities. There was also, however, a flourishing output of native pottery, which, though imitative in shapes and decoration, was quite original in its technique. The two varieties represented in our collection are a red polished ware and the black "bucchero" ware, the Etruscan pottery par excellence. The red ware is found mostly in tombs of the seventh century B.C., and is either plain or decorated with incised, stamped, or openwork ornaments. Among our examples the most important are two plates with stamped friezes (south wall and Case O), four large cauldron-stands, one with incised decorations, and a "Canopic" jar, with a cover in the shape of a primitive head, intended for keeping the ashes of the deceased (Case O).

FIG. 40.
ETRUSCAN BUCCHERO
TOY JUG

The black bucchero ware—made of a blackish clay produced probably by reduction in a closed furnace—is well represented in our collection (see fig. 41). The earliest examples (Case O) are hand-made and are generally small vases of primitive forms and heavy clay, the decorations engraved with a toothed wheel or a sharp tool. The wheel-made variety (Cases P–T) shows a gradual development in shapes and ornamentation and a better quality of black clay. At first the vases are plain or decorated only with horizontal lines, while the forms are clumsy. Gradually the latter show Greek influence, and a relief decoration is introduced. These reliefs, consisting of animals, monsters, human figures, and masks, show in their style the influence of Egypt and Mesopotamia, as well as

of Greece. Both pottery and bronze work appear to have served as models. A separate class is formed by a series of vases decorated with small flat reliefs, probably stamped by means of a wheel or cylinder (Case T). The same design is repeated several times around the vase. A few examples with incised decorations will be found in Case P. Besides the regular shapes of amphorae, jugs, bowls, and cups, a number of tray-like objects have been found,

FIG. 41. ETRUSCAN BUCCHERO VASES

usually called braziers, or *focolari* (Cases S and T). These were probably used in Etruscan funeral rites. The small articles found in them, such as spoons and bowls, suggest that they had to do with eating; and it is probable that either the banquet of the deceased was served in them or they were used at ceremonies in memory of the dead. A highly interesting piece in bucchero technique has been placed in Case B. It is a little jug in the form of a cock, evidently intended as a child's toy (fig. 40). On its body is incised an early Chalcidian alphabet, so identified by the forms of the γ and the λ. Such primitive abecedaria, of which a few other examples are known, help to establish the order of the letters in the early alphabet. The sibilants ⊞ and M are preserved in their proper sequence,

having been taken over from the "Phoenician" mother alphabet. The σ is repeated before the φ by mistake for +(=ξ). The Chalcidian belongs to the Western division of the Greek alphabet and from it were derived the Italian alphabets, from which ours in turn was developed. The other great division, the Eastern alphabet, was the ancestor of the common Greek characters.

This black bucchero ware is found in the Etruscan chamber tombs from the seventh to the early fifth century B.C., side by side with the imported Greek fabrics. Though inferior to the latter in the interest of its ornamentation, it nevertheless has a strong decorative quality; and the fine sturdy shapes and the rich, black coloring make a direct appeal to our modern taste.

Bronzes
Case D

The bronzes and terracottas of the period show the same stylistic character observed in the vases. A bronze kylix, or cup, is decorated with engraved designs similar to those which occur on Corinthian vases of the seventh century, and has been placed with them (in Case D) for comparison. The ornamentation consists of a frieze of animals with a border of lotos buds beneath. The animals are mostly of the monstrous shapes borrowed from Eastern art—a winged goat, a lion, a panther, a winged panther, a winged lion with the head of a bearded man, and a griffin. The background is filled with ornaments. These designs are first sketched with a sharp instrument and are then gone over with another instrument, producing instead of a continuous line a series of hatched lines.

Cases B, K

The other bronzes are exhibited in Cases B and K. An ornament worked in *à jour* relief represents two lions heraldically grouped on each side of a lotos flower. A handle of a large vase decorated with sphinxes and reclining figures, and a plate ornamented with a frieze of winged monsters are Etruscan rather than Greek in style, and date

from the seventh or early sixth century B.C. Three helmets are of early "Corinthian" type, made of fairly thin bronze, of equal thickness throughout, and with small holes around the edge for the attachment of the leather lining. They are said to be from Olympia, and can be dated to about the seventh century B.C. The numerous dents and signs of wear show that they were made for use and were worn during actual fighting.

Terracottas
Cases B, K

A terracotta head from Thebes is of a primitive type and dates probably from the seventh century B.C. (Case B). It is about three-quarters life size, and wears a close-fitting cap and earrings of a double spiral type. All over the surface are extensive traces of color. A number of early terracotta statuettes and reliefs are in Case K. They are votive offerings from Praisos, Crete, lent by the American Institute of Archaeology.

Lead Objects
Case C

A series of lead votive offerings from the temple of Artemis Orthia at Sparta is an anonymous gift (Case C). They were stamped out of a sheet of metal and include the most varied subjects—figures of Artemis Orthia, Athena, warriors, fishermen, runners, flute players, as well as animals and miscellaneous objects. Such lead objects were found in great numbers and date from about 700 to 350 B.C., for the sanctuary enjoyed a long popularity. Reproductions of the famous ivories found in the same temple precinct are shown in the drawers of Case B.

THIRD ROOM

ARCHAIC PERIOD

SIXTH CENTURY B. C.

THE early political history of most Greek states was marked by the change first of monarchies into oligarchies, and then, when the rule of the nobles who had usurped the power became intolerable, of oligarchies into tyrannies. The origin of these "tyrannies" was thus in many cases the assumption of power by a liberator rather than an oppressor of the people; and since these "tyrants" were often strong and wise men, their rule was generally noted for a restoration of general order and an enlightened cultivation of the arts. Thus Athens under the reign of Peisistratos, in the second half of the sixth century B.C., became a powerful state with a flourishing, far-reaching commerce. And the same may be said of a number of other states. The conditions, therefore, were favorable to the development of Greek art.

The sixth century is accordingly a period of growth in every direction, though not yet one of final achievement. The artists were still battling with the manifold problems which confronted them; but, thanks to the efforts of their predecessors, they had passed the stage of primitive beginnings, and had evolved certain standards which were to re-

main decisive. In other words, Greek art was well headed on the way toward the accomplishment of its ideals, but a difficult road was still before it. It had learned from other nations all that they could teach, and was now confronted with questions which the others had never solved, but which the Greeks felt should and could be solved. It is the patient determination which they brought to their task, coupled, of course, with a great artistic genius and appreciation of beauty, which made Greek art what it finally became. To us, this period of persistent struggle by highly gifted artists is one of peculiar interest and fascination; for here we see worked out before our eyes the great problem of correct representation. To model and paint the human body and its drapery in full front, in profile, and from every angle; to represent it at rest and in motion; and to do this correctly in every detail was what the archaic Greek artist regarded as a task which required solution. Nowadays we take these things for granted—but only because they were solved for us once for all in Greek art. These archaic products, however, are not only interesting historically as witnesses of early struggles. Owing to their decorative quality and quiet unity they have great artistic value; and by some are preferred to the later, more naturalistic products. It is certainly true that the naïve charm they possess was lost in the later, "correcter" accomplishments.

In order to attain his ends the archaic Greek artist selected a few types and worked at these with wonderful concentration, improving steadily as he went on. This systematic procedure remained one of the chief characteristics of Greek art. Even as late as the fourth century B.C., when complete freedom of representation had long been attained, the same poses for various figures were used again and again. There are other questions which

the archaic artist decided once for all for himself and his successors. The monstrous shapes of the East were definitely discarded, or at least given a subsidiary place. The gods and heroes were represented in human form; and since they played an important part in the art of the period, this helped to concentrate the attention of the artist on the human body. In his representation he was strongly influenced by the athletic ideal, which had been fostered in Greece by the great Panhellenic festivals. At these, citizens from every Greek state competed in athletic contests, and victory was regarded as one of the highest honors which could befall a human being. Consequently, great importance was given to the beauty and development of the human body; moreover, the artist had ample opportunity to study it every day while the youths and men practised their various sports. It is natural, therefore, that he should select the athletic type for his representations. It is observable both in the male and in the female forms. The former is often represented completely nude, and is always muscular and vigorous. The latter is commonly draped, but of a slender and comparatively straight shape—very different from the former Minoan ideal.

The Museum owns a number of first-rate pieces of archaic sculpture. The larger marble pieces have been placed with the other sculptures in the Central Hall, and are described in the chapter dealing with that gallery (p. 230). But the smaller sculptural work in other materials has been assembled in this room.

Bronzes
Case O

In the large center case, O, is exhibited the Etruscan bronze chariot from Monteleone (fig. 42). It is the most important ancient bronze chariot known, and constitutes one of the most notable examples of antique metalwork. It was made of wood with bronze sheathing and iron tires.

FIG. 42. ETRUSCAN BRONZE CHARIOT

When found, it was in a very fragmentary condition; the wood foundation is entirely new, but no new pieces of bronze were inserted; the pole has not been reconstructed to its full length.

The plates which form the sheathing of the chariot are of very thin bronze, and are richly ornamented with reliefs in repoussé work with incised details. The chief decoration is on the outer surface of the body of the chariot, and is divided into three panels with a band below, corresponding to the natural divisions made by the structure of the chariot. In the central panel a warrior is represented receiving his armor from his wife before setting out for battle; on the left, a warrior is fighting and conquering his enemies; while on the right, a third warrior is driving a winged chariot. All three subjects are well known in archaic Greek art; some of the accessories—such as the fawn on the central panel, the recumbent female figure on the right, and the birds—are best explained as decorative motives introduced to fill the space, as we find them on the Greek vases of the period. For by the middle of the sixth century B.C. Etruscan art had become entirely dependent on Greek art. Not only were Greek products imported in great quantities, but the Etruscan artists set themselves to imitate closely the Greek style, the Greek technique, and the subjects of Greek mythology and life. But though the products of the two countries are thus closely related, it is seldom difficult to distinguish between the works of the originators and of the imitators. The figures on our chariot are all more or less conventional, without that lifelike animation and sense of structure which are characteristic of Greek work. We need only compare the feet of the various figures with those of the youth No. 1 in the Sculptural Hall to note the difference between Etruscan and Greek work in this respect. The

FIG. 43. BRONZE MIRROR STAND
FROM CYPRUS

beauty and richness of the incised ornaments (see, e.g., tail-piece, p. 99) are only another argument for Etruscan workmanship, for it is just in such decorative work that the Etruscans are known to have excelled.

Case X

A number of objects found in the tomb with the chariot have been placed in Case X. They are of a miscellaneous character, consisting of clay, bronze, and iron utensils, and are of great interest in showing the variety of articles placed in tombs with the deceased. Among them are two Athenian black-figured kylikes, of a type dating from soon after the middle of the sixth century, which help to fix the date of the chariot.

FIG. 44. BRONZE STATUETTE OF A CENTAUR

Bronzes—Statuettes

Our collection comprises a number of exceptionally fine bronze statuettes belonging to this period. One of the most important is a nude dancing girl which once served as a mirror-support

Case H

(Case H; fig. 43). She is represented standing on the back of a huge frog and playing upon a pair of cymbals. The modeling of the slender body and limbs shows a keen appreciation of the beauty of natural forms, and much understanding in expressing the relation of muscle to bone. Though the statuette was found in Cyprus, it presumably did not originate there, since it shows no affinities with Cypriote art as distinguished from the pure Greek art of the period. It is probably the product of a Peloponnesian school.

Other bronze statuettes of the sixth century are shown in Cases D, F, G, N, Q. Some of the best are assembled in Case F. They all show a highly decorative sense coupled *Case F* with an awakened interest in the study of nature. A characteristic early specimen is the figure of a running youth, represented as kneeling on one knee, with his head and the upper part of his body in full front, while the legs, from the waist down, are in profile. A crouching archer, bequeathed by Richard B. Seager, is in a similar pose. The nude standing male and female types are represented by several statuettes of which the most notable are a so-called Apollo grasping a round object in one hand, an Apollo wearing the chlamys in shawl fashion and grasping a bow in one hand, and a nude female figure holding a lotos bud. Another interesting piece is a youth of stocky build carrying a pig on his shoulders. A vigorous youth bent backward, admirably designed and modeled, once served as a handle. The statuette of a Zeus or Poseidon with right arm raised is a distinguished piece, unfortunately somewhat incrusted. The statuette of a centaur, given by J. Pierpont Morgan, shows how successful the archaic artist sometimes was in the portrayal of rapid motion (fig. 44). The centaur is represented in full gallop, swinging an object (which may be a branch or a club) in both hands, ready for the attack. The rendering of the features and of the hair is highly decorative and the

FIG. 45. BRONZE STATUETTE OF A GOAT

body itself is modeled with masterly understanding of the essential.

Two statuettes are interesting examples of early animal sculpture—a horse lent by Junius S. Morgan and a beautifully conventionalized goat represented leaping forward with head turned back (fig. 45). When the latter was acquired the details were obscured by incrustation. Its present appearance is due to its having been treated by the new process of electrolysis.

FIG. 46. BRONZE STATUETTE HERAKLES

A tripod base, perhaps of a candelabrum, is a fine example of Greek conventionalized ornament. Each foot consists of an animal leg and terminates above in a pair of wings and in the figure of a long-haired youth. It is interesting to note that the feet are not cast from the same mould, for in each are variations in details—a striking instance of how the Greek artist avoided mechanical reproduction.

Case D

In Case D are also a number of noteworthy pieces. The figure of an Arcadian peasant, wearing a pointed hat and a mantle carefully fastened across his breast, has an inscription on the plinth: "Phauleas dedicated it to Pan." Pan was the chief god of the Arcadian peasants, so that this statuette of the peasant Phauleas was an appropriate offering to his god. A figure representing a man playing the lyre is inscribed on the back: "Dolichos dedicated me." It too was clearly an offering to a deity. The statuette of a girl standing in the conventional archaic attitude grasping a fold of her drapery, and a reclining

woman stretched out on a couch, her left arm supported on a pillow, are charming illustrations of the naïveté of this archaic art.

A few examples of advanced archaic art have been placed in Case N. They are a warrior on horseback, a statuette of Herakles with a lion's skin wound round his waist (fig. 46), and a group of Seilenos and a nymph (fig. 47). The little horseman is extraordinarily lifelike—the horse walking, the rider sitting his horse easily and holding the reins with both hands, his head turned a little on one side. Herakles is represented as kneeling on one knee, like the early running figure in Case F; the upper part of the body, however, is no longer in full front, but turned partly sidewise, and the portrayal of the features is more successful. Though the attributes of the statuette are missing, both hands being broken away, we know from analogous figures that he held a club in his right hand, and a bow in his left. The group of Seilenos and a nymph is a particularly charming product. He is represented kneeling on one knee, looking up in an appealing way at the nymph who is sitting on his shoulder; she is raising her hands with a deprecating air, as if to ward off his advances. The bust of a winged satyr, perhaps an ornament from a helmet, shows exquisite workmanship. A similar piece is placed in Case C.

Case N

FIG. 47. BRONZE GROUP SEILENOS AND A NYMPH

Case G The statuette of a draped, standing girl (Case G), given by J. Pierpont Morgan, is one of the finest Etruscan statuettes in existence. It has all the grace and delicate charm which distinguish Greek art without giving any suggestion of artificiality due to imitation. The features are carefully modeled and no longer in the primitive manner, but in the developed archaic style. Moreover, there is a distinct attempt to make the form of the body show through the drapery, the rendering of the chest being particularly good. An analysis of the dress, however, betrays the copyist. She is supposed to be wearing above the chiton a himation of early style, like the one represented on the marble statue described on p. 239. Its rendering, however, clearly shows that the artist did not understand what he was representing. Instead of making it pass round the figure front and back, he has treated it merely as a sort of front panel, terminated on both sides and not appearing at all on the back. There are also other errors, particularly in the treatment of the hair, where the loops, which should pass over the temples, are represented as separate tufts of hair. The general effect of the hair, however, is admirable; especially at the back, where its smooth, glossy surface is reproduced with extraordinary ability.

Besides these statuettes our collection includes a number of bronze utensils or parts of utensils, which testify to the great decorative instinct of the Greeks. Not only do the shapes show distinction and grace, but the objects are mostly ornamented with fine decorations. For to a Greek it was not enough to have an article useful; it also had to be beautiful. And as a result his humblest household articles are now exhibited in our museums as works of art.

Bronzes—Armor *Cases K, U* In Cases K and U are shown a few pieces of armor which belong to this period. Two are helmets of later "Corin-

thian" type with reinforced cheek- and nose-pieces, shapely form, and no holes along the edge. (For earlier examples see Case K, Second Room.) Two pairs of greaves made of sheets of bronze, and with the outlines of the calves roughly modeled, belong probably to the sixth century B.C. They were kept in place by their elasticity.

Marble *Case E_2*

In Case E_2 is a marble lamp, beautifully ornamented with sphinxes, sirens, lions, and other animals, in low relief (fig. 48). The work shows delicacy and refinement. A small piece belonging to this lamp is in the Museum of Fine Arts in Boston, and has here been reproduced in a plaster copy. The lamp originally stood on an iron pedestal, of which traces still remain. It may have served to light a temple.

FIG. 48. MARBLE TEMPLE LAMP

Limestone *Case R*

A limestone sphinx (Case R) is now unfortunately a mere fragment, but it must once have been a very pleasing object, for it is highly stylized; and it has great archaeological interest because the original colors are exceptionally well preserved—black for the hair, red for the body and for the feathers of the wings, blue (?), now green, for part of the wing, and white for the edgings. Even in this battered piece we can realize how much the color added to the effectiveness of the whole.

Terracottas *Cases K, R*

The terracotta works of the period show the same gradual development from primitive archaism exhibited by the objects in marble and bronze. Three larger pieces, a female mask from Rhodes (Case K), an antefix with a female head (Case R), and a head in the round wearing a pointed cap (Case R), are excellent illustrations of the archaic treatment of the head, and of its convention-

alizations in the modeling of the eyes, mouth, ears, and hair.

Top of Case U

The left half of a four-horse chariot group (on the top of Case U) is an interesting example of early struggles with foreshortening. One horse is shown in profile rearing to the left; the other is standing quietly with body in full front, only his head in profile. The arm of the charioteer is seen to the right grasping the reins. Similar effective compositions—which represent the accepted compromise with a problem as yet too intricate for solution—occur on contemporary black-figured vases (cf. Cases R, S). A terracotta relief, possibly part of a metope (on the west wall) shows a rider with two horses, unfortunately much broken. It is very attractive in its lifelike vivaciousness.

FIG. 49. TERRACOTTA STATUETTE OF A SEATED GODDESS

Cases K, B

The terracotta statuettes of this period (Cases K and B) are chiefly seated female figures, in characteristically stiff attitudes, but of great charm and dignity. They may represent either goddesses or votaries. Several still show extensive traces of coloring on their surfaces. The most important is a large statuette of a goddess sitting on a throne, with hands at her sides (Case R; fig. 49). Across the front of her dress is a charming figure of Nike, evidently intended to represent an embroidery. Two animal studies—a goat and a stag—and several small vases modeled in the form of heads and figures are in Case B.

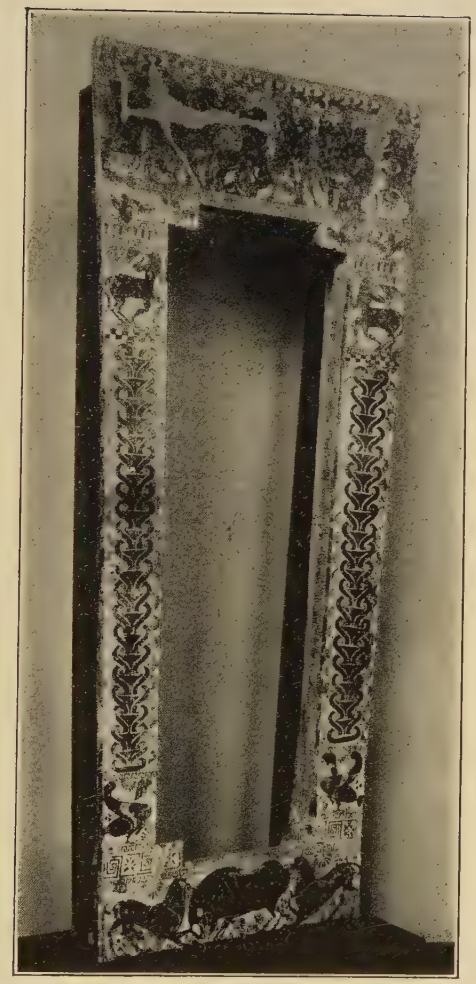


FIG. 50. "KLAZOMENIAN" SARCOPHAGUS

An interesting series of heads and reliefs from Praisos, Crete, have come to us as a permanent loan from the American Institute of Archaeology (Cases C, K). Especially remarkable is a relief of a warrior dragging home a female captive.

Case E A portion of a frieze with chariots and sphinxes is a work of great delicacy (Case E). The reliefs were obtained by means of stamps while the clay was still soft, and there are definite repeats, the sphinxes and chariots alternating. The fragment probably comes from a round stand of a cauldron; as it is finished at the bottom, it could not have formed a rim. Several antefixes decorated with human heads or palmettes are said to have come from a temple at Cervetri and from early temples on the Akropolis, Athens. They illustrate the employment of painted terracotta in architecture. These pieces have been placed on the top of cases (R, S, U, Z, K). The front part of a lion's head (Case R) comes perhaps from a cornice; but it cannot have served the useful purpose of a waterspout, for the open mouth does not connect with the back.

Pedestal W A Klazomenian sarcophagus is another important piece in terracotta (Pedestal W; fig. 50). Such sarcophagi have been found in fair numbers near the little town of Klazomenai at the entrance to the Gulf of Smyrna, and quite recently the actual cemetery has been located. The importance of these monuments is considerable, not only on account of their intrinsic beauty, but because of what they can teach us of the contemporary Greek paintings which have disappeared. The designs are painted on a white engobe in brownish black glaze, either entirely in silhouette with superimposed white here and there, or with some outline drawing and details "reserved" in the color of the background. In our example there is a scene of battle with chariots and fighting warriors at the head;

at the foot animals; on the sides a guilloche pattern with panels of centaurs and sirens—an effective composition with a pleasing distribution of darks and lights. Only the rim of the sarcophagus remains, the rest having evidently been cut away to facilitate transportation.

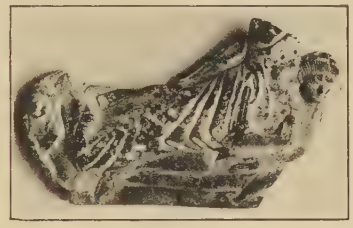


FIG. 51. AMBER GROUP

Amber
Case C

Among the miscellaneous material shown in Case C is a relief of unusual interest both for the material in which it is worked and for the excellence of its workmanship. It is in amber and represents a woman and a boy reclining on a couch, at the foot of which a little child (slave-boy?) is sitting (fig. 51). The woman is holding an ointment vase and is dipping something in it. The figures have no other attributes, and it is difficult to identify them with any mythological personages, if such were intended. Perhaps we have here a representation of the goddess Aphrodite and her young favorite, Adonis. The group apparently served as an ornament of an object, remains of the original iron rivets being still preserved. It is said to have been found near Ancona and is a gift of J. Pierpont Morgan. Another attractive piece in amber is a statuette of a woman carrying a child (Case N; fig. 52), only $2\frac{1}{2}$ inches high, a very finished, dainty work.

FIG. 52. AMBER STATUETTE OF A WOMAN AND CHILD

Case N

Case C also contains a fine collection of beads chiefly of

Glass Beads *Case C*

the sixth and fifth centuries; for since approximately the same types were used during both periods, they are here shown together. The majority are "eyed" beads, of which we saw earlier varieties in the Second Room (drawers of Case B). A comparison with them will show the increased skill and finish with which the bead makers now worked. A new technique is that of leaving drops of glass protruding from the surface. The beads in the form of grotesque masks are quaint products, showing Oriental influence. Most of the examples here exhibited form part of the Gréau Collection, given by J. Pierpont Morgan.

Pottery

One of the most remarkable phenomena in the history of Greek vases is the absorption of the market of the world by Athenian ware. In the seventh and early sixth centuries there were flourishing ceramic centers all over Greece and her colonies, and each of these produced its own individual pottery. The result was, as we have seen, that there was a great variety of fabrics, with different techniques and styles. By the second half of the sixth century a change began to take place. Local fabrics in the different parts of the Greek world gradually disappeared, and Athenian ware took their place. This wide distribution of the products of one community over an area which included Greece proper, the Aegean Islands, the Cyrenaica, Egypt, Asia Minor, the Crimea, and above all Italy and Sicily, is eloquent testimony to the powerful commerce and rising artistic importance of the city of Athens.

The great popularity which these Athenian vases enjoy at the present time above all other Greek pottery is due to various causes. First of all, the shapes show a beauty of line and proportion and a refinement of detail which place them in the front rank of artistic pottery; for the forms, which up to the sixth century had been of great variety,

now became standardized, and the potter spent all his energies in perfecting a few selected shapes. The commonest of these are shown in figure 53. Moreover, an important invention was made which was to determine the character of Athenian pottery—the perfecting of the

FIG. 53. SHAPES OF ATHENIAN BLACK-FIGURED VASES

brownish black glaze in use for several centuries into one of jet black color, velvety texture, and astonishing durability.[1] But most important of all was the fact that the decorations on the vases were now definitely confined to

[1]The composition of this glaze has been the subject of much investigation. It contains no lead, as do most of the modern glazes. It is probably similar in composition to the Mycenaean, geometric, and early Greek glazes, brought to perfection after centuries of experimentation.

scenes from daily life and mythology. The rows of animals, so frequent in the seventh century, appear only rarely, in subsidiary places, and the figured scenes, which had become more popular in the early sixth century B.C., are now practically universal. This feature adds a new interest to Greek ceramics. They are now no longer merely beautifully decorated objects which once served as utensils to the Greeks, but they form one of the chief sources of our knowledge of Greek life; for they present us with a beautiful series of illustrations of the great stories of Greek gods and heroes, and show us the men and women of the time engaged in every-day pursuits.

Besides the figured scenes, another part of the decoration adds greatly to the attraction of Greek vases, namely, the ornamental designs. They are indeed among the most successful products of the Greek draughtsman. They were employed for dividing the surface of the vase into its component parts, they form effective framings for the chief compositions, and they decorate spaces not occupied by either the figured scenes or the black glaze. Occasionally, as on several fine examples in our collection, they form the sole decorations. The favorite motives are the lotos flower and the palmette (borrowed in the preceding century from the East, but now transformed into thoroughly Greek compositions of remarkable elegance), the meander, ivy and laurel wreaths, rays, and tongue pattern.

The technique of these Athenian vases during the sixth century is the so-called black-figured, that is, the designs were painted in black on the red color of the clay. The details of the figures and ornaments were scratched in with a pointed instrument, and purple and white used as accessory colors. Sometimes a white slip was used on the body of the vase, in which case the black figures stand out against white instead of red.

Our collection of Athenian vases is fairly representative and gives a good general idea of this ware. In the figured scenes we shall observe many of the same characteristics as in the sculptural works of this period; notably the charming simplicity of conception and a highly developed decorative sense. They also show the same stylistic limitations, the inability to represent an eye in profile, the slow but gradual development in drawing the folds of a garment, and the limited knowledge of perspective. But there are certain rather arbitrary conventions in the vase-paintings with which the sculptor dispensed; for instance, that of representing men's eyes round and women's eyes oval, and painting the flesh of men black and that of women white.

FIG. 54. ATHENIAN AMPHORA
A MARRIAGE PROCESSION

Three important examples of large size are mounted on separate pedestals. An amphora with a marriage procession and combats of warriors has been attributed to the vase-painter Exekias (Pedestal Y; fig. 54). The work shows a finish and a delicacy rare in this technique. Splendid decorative spirals are painted beneath the handles. A magnificent column krater (Pedestal V) has as its chief picture a gigantomachy: Athena and Ares battling against giants, with a four-horse chariot standing by. The con-

Pedestal Y

Pedestal V

fusion of the battlefield is admirably conveyed in the rearing horses, the falling bodies, and the attacking and retreating figures. A large loutrophoros is a good example of a rare shape, unusually complete (Case J; fig. 56). Vases of this shape were used by Athenian maidens for bringing the water for the bridal bath from the spring Kallirrhoë, and they were also placed on the tomb of a maiden or youth who died unmarried, the idea being that the marriage had taken place with Hades. It was for the latter purpose that ours must have served, as we learn from the subject represented—the prothesis, or lying in state. A dead youth is stretched out on a couch with eyes closed, his head propped up with pillows. He is surrounded by wailing women raising their arms and tearing their hair. On the neck are similar figures, one carrying a loutrophoros. Mourning men, their hands raised in attitudes of lamentation, are seen on the back of the vase; while below is a cavalcade of horsemen in slow advance—the funerary procession. The vase has no bottom, for it was meant to serve as a tomb monument into which libations were poured, not to contain anything.

Case J

FIG. 55.
ARYBALLOS: PYGMIES FIGHTING CRANES

A dainty aryballos is another unusually fine piece (Case L_2; fig. 55). On the mouth is a spirited scene of pygmies fighting cranes—as many as eighteen figures occupying a band only about five inches long and half an inch high; while on the body is a decoration of crescents

Case L_2

in four colors. Numerous explanatory inscriptions add to the interest.

In Case L are several vases which deserve special notice. *Case L*

A kylix (drinking-cup), on the upper shelf, signed by the potter Nikosthenes ("Nikosthenes made me") is our only important signed vase of this period (fig. 57). We may suppose that a signature meant then what it has since, that the maker, being proud of his work and perhaps afraid of imitations, liked to attach his own stamp to his products. Nikosthenes was one of the most productive of all known Greek potters, to judge at least by the number of vases bearing his signature which have survived, for there are altogether about eighty examples of his work known. The designs on our vase—a chariot scene and Dionysos with satyrs and maenads—are not executed with great finish; but as a piece of pottery, that is, from the point of view of the shape, the baking, and the quality of the black glaze, it is a magnificent specimen.

FIG. 56. LOUTROPHOROS WITH PROTHESIS SCENE

A small kylix of the so-called "Kleinmeister" type bears the signature ΧΣΕΝΟΚΛΕΣ ΕΠΟΙΕΣΕ as its chief ornamentation; another is inscribed ΧΑΙΡΕ ΚΑΙ ΠΙΕΙ ΕΥ, "hail and drink well." Two vases have representations of

musicians. A small amphora shows a boy singing to the flute, and a man dancing and playing the lyre. The platforms on which the musicians stand indicate that it is a contest. On an amphora are scenes of warriors arming, attributed to the Amasis Painter. On an olpe (wine-jug) is a scene of a youth playing the lyre to three admiring ladies —a beautiful example of the grace and refinement of archaic art. It is inscribed EVΦILETOS KALE, "handsome Euphiletos." It apparently became the fashion with

FIG. 57. KYLIX SIGNED BY NIKOSTHENES

Athenian vase-painters to inscribe their products with the names of prominent youths, coupled with the word καλός. This picturesque custom has definite archaeological value, for it brings in close connection the vases bearing the favorite's name, not only because a potter is apt to pay this compliment to a favorite youth on a number of his vases, but also because vases with the same καλός name are naturally chronologically near to one another; occasionally the name mentioned is known to us from other sources, and this gives further valuable data. Sometimes no definite name is given, and the inscription simply reads ὁ παῖς καλός "the boy is handsome."

Case M Among the vases in Case M are several with scenes of horsemen, warriors, and archers, while two show exploits of the popular hero Herakles—his contest with

the sea monster Triton, on a hydria (fig. 58) and the bringing of the Erymanthian boar, on an amphora. The latter scene is treated with great vivacity and humor. Herakles is represented as holding the wild boar over king Eurystheus, who in his terror has hidden in a large jar and is begging Herakles to spare him. On either side of this group are Athena, Herakles' protectress, and his friend Iolaos. Several amphorae have representations of Dionysos and his followers. On the top shelf are three kylikes, each with a low foot and with large eyes painted on each side. They are not Attic, but presumably the products of an Ionian school.

FIG. 58. HYDRIA
HERAKLES AND TRITON

Case A

In Case A are a number of kylikes (drinking-cups) and lekythoi (oil-jugs) of excellent workmanship. On a kylix on the top shelf, the birth of Athena from the head of Zeus is rendered with charming naïveté. Athena is depicted as a diminutive figure standing fully armed on the lap of Zeus, who is quietly sitting on a folding stool and holding his scepter. On either side is a birth-goddess lifting one hand in the usual gesture of surprise or joy. On another kylix

is a merry band of satyrs and maenads escorting Dionysos, full of the gay exuberance so refreshing in archaic art. On a skyphos (a deep drinking-cup) is Nereus riding a hippocamp. The lekythoi in this case are painted with great delicacy. One, with a white ground, shows a trainer with a spear-thrower and a jumper carrying on their exercises to the music of the flute. On a second, Herakles is swinging his club against Queen Hippolyte, while the other Amazons are retreating in haste. The subjects on the others are Pholos pouring out wine as a gift to his guest Herakles, a chariot scene, and men climbing in a tree. The kylikes on the bottom of the case are decorated chiefly with ornamental designs and show the beautiful use made of such motives by the Greek vase-painters (see head-band, p. xiii).

Case Q

On the vases in Case Q are several interesting subjects—Theseus fighting the Minotaur, Herakles struggling with the Nemean lion, and bringing back the three-headed dog Kerberos from the Lower World, and Athena fighting the giants. On a kylix Achilles is pursuing young Troilos and Polyxena. He has surprised them at a fountain where Polyxena was drawing water; the jar she was filling is lying on the ground and a frightened hare is running across the scene. On a hydria is an excerpt from a similar scene. Polyxena's water-jar is broken in two.

We have seen that the important part played by athletics in Athenian life is reflected also in the vases. The most interesting examples in this connection are the so-called Panathenaic amphorae, of which four splendid specimens

Case P

will be found in Case P. We know from Greek literature that such vases were filled with olive oil and given as prizes at the Panathenaic games held at Athens every four years. On one side is Athena (see fig. 59), always represented fully armed and in a similar attitude, perhaps copied from

a statue. She stands between two columns on each of which is perched a cock, the symbol of strife. The inscription TON AΘENEΘEN AΘVON, "from the games at Athens," is painted alongside one of the columns. On the other side of the vase is the contest for which the prize was awarded. Our specimens show a foot-race, a horse-race, a chariot-race, and a pankration—a favorite sport consisting

FIG. 59. PANATHENAIC AMPHORA

of a mixture of boxing and wrestling (fig. 59). All are executed with much spirit. The horse-race is indeed a masterpiece in the representation of rapid motion.

Besides these four Panathenaic amphorae, there are two other amphorae, likewise decorated on one side with Athena and on the other with an athletic contest, but of a different shape and without the inscription. Such vases are now generally explained as imitations of the Panathenaic amphorae, employed for general household use, but not given as prizes at the games.

In Cases D and E are a number of dainty pieces, some *Cases D, E*

decorated with interesting subjects: a small lekythos with Peleus seizing Thetis; a pyxis with warriors arming; a kylix with a diminutive warrior throwing a spear at an equally active Amazon; and several beautiful ladles. A finely preserved kylix has two groups of fighting warriors rather large in scale on the interior. On a lekythos is a rare scene of the dragging of the body of Hektor (fig. 61). A white-robed charioteer is driving two horses at full speed, dragging behind him the limp body of the Trojan hero. Achilles is running alongside the chariot (not driving it as in the Iliad). They have just reached a high mound, the tomb of Patroklos, whose ghost, fully armed, is hovering by its side. Beneath the horses is a serpent, the symbol of death, and the Trojan plain is symbolized by a tree. It is a spirited picture, directly and simply told, like the great poem it illustrates. Several vases are moulded in the form of the heads of helmeted warriors, women, and a negro. One, on the middle shelf of Case E (fig. 60), surpasses all the rest in the finish of its workmanship; it is indeed a masterpiece of this technique. The vase with the incurving rim and lid (on the bottom of Case D) is of uncertain use, for this shape has not been definitely identified with any Greek name. The decoration is beautifully composed.

FIG. 60. VASE IN THE FORM OF A FEMALE HEAD

Case S

An amphora on the third shelf in Case S has a picturesque scene of Dionysos and Ariadne surrounded by their gay retinue of satyrs and maenads. On the bottom shelf should be noticed a hydria with representations of

Herakles struggling with the sea monster Triton, treated in much the same manner as on the hydria in Case M; and a second hydria (Case T), on which is a representation of a marriage procession, with the bride and bridegroom in a chariot, similar to the scene on the amphora on Pedestal Y. For the vase-painter adopted the same methods as the sculptor; he devised certain types and worked at these with astonishing persistence. Thus we find even in our comparatively small collection a large number of simi-

FIG. 61. DESIGN FROM A LEKYTHOS. ACHILLES DRAGGING HEKTOR'S BODY

lar representations, similar but hardly ever identical; for though the Greek artist had the perseverance to keep to one path until he reached perfection, he had none of the machine-like instinct for exact repetition.

Other interesting vases in this case are two small amphorae (on the third shelf from the top) one with a representation of Hermes stealing the oxen of Apollo, the other with Herakles about to throw a large rock at Kyknos. On the small shelf above this is a miniature Panathenaic amphora with Athena on one side and a victorious athlete on the other, probably a child's toy.

A number of vases with scenes executed on a white engobe instead of the red clay have been assembled in Case T. The four-horse chariot seen in front view and *Case T* the battle of gods and giants are fine representations.

A hydria on a red ground on the third shelf has as its subject a warrior carrying a wounded companion from the battlefield. They may represent either contemporary Athenians or Homeric heroes. Nearby is a piece of rare shape, known as an onos. It is not strictly speaking a vase at all, but an implement; for it fitted on the knee and was used by women in carding wool. (For another example see the collection illustrating Greek and Roman life.) Several of the vases in this case are decorated with chariot scenes. In most of these the artist was content to represent his horses entirely in profile, thus avoiding complications of perspective; but occasionally he has tried his hand in depicting at least two partly in front view—with as yet not very successful results. Two other examples of the loutrophoros shape are placed on the bottom shelf in the right half of the case. They are more fragmentary than the one described above (Case J) and one is largely restored.

Case U

In Case U is an important kylix signed by its maker Epitimos, ΕΠΙΤΙΜΟΣ ΕΠΟΙΕΣΕΝ; it is the only example of his work which has survived. On the inside is a representation (unfortunately rather badly preserved) of an archer on horseback and by his side a warrior sliding down from his horse.

Gems

Another art which began to be widely practised in Greece in the sixth century is that of engraving gems. The technical inspiration had come from the Orient, from which Greece relearned (for she had known it in Minoan times) the working of hard stones with a wheel. The home of the art was probably Ionia, but it soon spread to the rest of Greece and was eagerly imitated in Etruria. The stones of this period are chiefly of the scarab and cone shapes, and they served a practical purpose, that of the seal. The subjects represented are similar to those we

find in sculpture, and the stylistic advances made during the period are reflected in the gems. We find here, as in the vases, a highly developed sense for adapting the figures to the space they decorate, but on the gems it is even more noticeable, because the composition is compressed into so small a space.

Our collection includes a number of fine examples (Case F_2). A charming specimen, probably from Ionia, *Case F_2*

FIG. 62. EARLY HAND-MODELED GLASS

shows Hermes, draped, holding his messenger's staff and a flower. Another, lent by W. Gedney Beatty, has birds devouring a stag. On a carnelian from Cyprus is a youth seizing a crouching girl by the hair; another has a carefully worked mask of Medusa. Several are decorated with animals in various attitudes; a beautiful example is a carnelian with a wild sow.

Allied to the art of gem-engraving is that of the manufacture of coins, which by the sixth century B.C. were in common use among the Greeks as a medium of exchange. Coinage was invented, very probably by the Lydians, at the end of the eighth or the beginning of the seventh century B.C. and quickly spread throughout the Greek world, nearly every city and colony adopting its characteristic type or design. Indeed, the wealth and variety of the

types on Greek coinage are a picturesque commentary on the independent life of Greek city-states. Gold, silver, electron (a natural alloy of the two), and copper with its alloys were the metals used, the first two being employed in a very pure state. The coins are thick in comparison with modern fabrics, and so irregular in shape that they could not be stacked one upon another. They were struck from dies made by the methods of the gem engraver. Coins may thus be regarded as small reliefs, and as such they show a continuous artistic development, though this is retarded by a tendency to keep the appearance of the coin more or less unchanged. This conservatism on the part of a trading people is reflected to a marked degree in the coinage of Athens.

FIG. 63
COIN OF ZANKLE

Case R_2 Among our examples of the archaic period (Case R_2) are two gold staters of Kroisos, king of Lydia, with fore parts of a lion and bull heraldically confronted, the reverse ("tail") showing at this early period merely incuse squares (compare four similar staters in the Sardis Room, p. 325). A curious fabric is that of the coins of Poseidonia and other South Italian cities, which repeat in intaglio on the reverse the design which appears in relief on the face. The Poseidon of Poseidonia is an excellent example of the striding type in archaic Greek art. A very early stater of Aigina bears the tortoise which remained as the type of the city throughout its independent history. A coin of Taras with Taras on a dolphin foreshadows the splendid series struck by that city in the fifth and fourth centuries. The leaping dolphin on the drachma of Zankle (fig. 63) is beautifully stylized in the archaic manner.

In sixth-century Greek tombs are frequently found

Glass
Case Z

glass vases of a type evidently derived directly from Egypt. A good collection is shown in Case Z (see fig. 62). These vases are not blown—the invention of blowing glass not having been made until shortly before the Christian era—but modeled by hand over a core. The variegated patterns we see on them were apparently produced by applying threads of colored glass on the surface of the vase while it was still hot, incorporating them by rolling, and then dragging the surface in different directions with a sharp instrument. Such vases, chiefly of the alabastron and oinochoë shapes, continued in Greek lands until the fourth century; and as no excavation data are obtainable for our specimens, it is not certain to which century they belong; but they are here exhibited together as typical products of this period. Several early Egyptian specimens of the XVIII to XXVI dynasties (about 1500–600 B.C.) are placed with them to show the kind of prototypes from which the later vases were derived. It will be observed that the Egyptian examples are of a greater brightness and purity of coloring than the later products.

Illustrative Photographs

In a small case in the northeast corner of the room are exhibited photographs of objects in other museums related to those in this gallery; also views of Greek graves showing vases and terracotta statuettes buried with the deceased, a custom to which we owe most of the material in our collection.

FOURTH ROOM AND EASTERN COLONNADE OF WING K

FIRST HALF OF V CENTURY B.C.

FOURTH ROOM

BY the end of the sixth century almost every Greek state had disposed of its tyrants. For the inevitable had happened; the tyrants had abused the absolute power which they had at first wielded for the good of the state, and had thereby caused their own downfall. But the long subjection, under one ruler, of the old oligarchic and democratic parties had acted as a great leveler, and the path for the establishment of democracies had been prepared.

The history of Greece continues to be the history of a number of separate states, but among these, two emerge as the most powerful and as the natural leaders of the rest. They are Sparta and Athens. Much of subsequent Greek history is taken up with the rivalries between these two cities, one a great militaristic state, the other the champion of individuality and democracy; but at the beginning of the fifth century, a great danger from outside overshadowed all else in importance. This was a threatened invasion by Persia. Persia had become the most powerful empire in the East, and was adding one country

FIG. 64. BRONZE STATUETTE
DISK–THROWER

after another to her conquests. The Ionian Greeks of Asia Minor had already been subjected to her rule, and the next step was to send an expedition to Greece proper to subdue it also. To Persia, no doubt, this expedition appeared of little moment; it seemed an insignificant undertaking for the mighty hosts of the king of Persia to defeat the miscellaneous little armies of a few Greek states, whose local bickerings and rivalries would probably prevent their showing a united front. To the Greeks the outcome must also have appeared inevitable. And yet the unexpected happened. At Marathon, Salamis, and finally at Plataea the Greeks proved victorious against their Asiatic invaders and vindicated their own freedom and that of Ionia. It was one of the few glorious wars of history; for the issue was clear and unmistakable. A mighty and prosperous empire had attacked a small, free country with the sole purpose of bringing it under subjection, and had been frustrated of its purpose. As viewed in the light of subsequent history, this struggle assumes even greater importance. We know now that with the liberties of Greece European civilization hung in the balance. If Greece had been defeated, she would have been Asiaticized, and her art, literature, and philosophy, which were to mould all subsequent European culture, would have assumed a different cast.

FIG. 65. DETAIL OF DISK-THROWER

The Greeks, though they could not have realized the momentousness of their victory for future Europe, certainly understood its importance for themselves. They had performed a feat of which they could well be proud, and the whole country felt the exaltation. Especially in Athens, which had played the most important part in the defeat of the enemy, feelings ran high. Her power and prestige were further increased by the foundation of the Delian confederacy, with herself in charge of the combined fleets and money contributions of her allies.

FIG. 66. BRONZE STATUETTE YOUTH SALUTING A DIVINITY

Under such stimulus, progress in art was rapid. In the short space of half a century all branches of art rid themselves of every trace of archaism without discarding, however, the old sense for design and composition. This development took place during the end of the archaic period (the beginning of the fifth century) and through the transitional period (about 480–450 B.C.), which represent the epoch we are now considering. But the elevation of spirit caused by the success over Persia did not result

merely in truer modeling and drawing. An entirely new spirit began to pervade art. Archaic art had had refinement, precision, and a beautiful directness and decorative sense; but it had not yet expressed any spiritual quality. Now a new note of idealism was introduced, which henceforth became the most significant feature of Greek art. It showed itself not in a new choice of subjects, nor in new attitudes and expressions; but rather in a greater conception and a larger treatment of familiar types. This new spirit finds its consummation in the second half of the fifth century B.C., but in the transitional period it is already manifest. The Olympia pediment groups[1] are the most conspicuous examples; but the same style will be found in many a smaller and more modest production.

The marble sculptures belonging to this period have been placed in the Greek Sculptural Hall. The bronzes, terracottas, vases, engraved gems, and coins are exhibited in this room as well as in the Eastern Colonnade of Wing K. We shall describe first the objects in this room and then proceed to those in Wing K.

Bronzes—Statuettes

Among the bronzes are several statuettes of great beauty and importance. The earliest, dating from about 480 B.C., represents an athlete holding up a diskos in his left hand (Case K; figs. 64 and 65). From this position the diskos would be raised above the head with both hands, then swung downward and backward preparatory to the final throw-off. The figure is beautifully and simply modeled with a clear delineation of each part which gives it precision and style. It may be compared with the full-size torso No. 10 in the Sculptural Hall with which it is about contemporary. The advance toward naturalism has made great strides, but we are still conscious of the set scheme of archaic art. And a number of archaic traits

Case K

[1] Casts of these are in the large cast gallery, A 38, on the first floor.

remain. For instance, the muscles of the arms and of the calves are unduly accentuated; the ears are of primitive form and placed too high; the eyelids are heavy; and the corners of the mouth are turned down too far. But these are details. What makes this statuette a masterpiece of Greek art is the largeness of conception which the artist has been able to impart to it both in the splendid proportions of the figure and in the harmonious pose. It is probably of Athenian workmanship.

FIG. 67. BRONZE STATUETTE
YOUTH FINISHING A JUMP (?)

Another fine statuette of this period or slightly later—about 470 B.C.—represents a youth raising his right hand to his lips in the customary attitude of saluting a divinity (Case D; fig. 66). Like the disk-thrower just described, it combines an advanced technique with some remnants of archaism, such as a certain stiffness of pose, an exaggerated broadness of the shoulders, and a rather primitive rendering of the ears and hair. The wonderful dignity of the pose and the large style in which the figure is executed suggest that it may be a copy of a full-size statue. It was probably intended as a votive offering.

Case D

Case L A statuette of an athlete holding both arms before him (Case L; fig. 67) is an example of the beautiful modeling done by artists toward the middle of the fifth century B. C. Fortunately the surface is well preserved, so that every detail can be appreciated. The attitude is unusual and full of interest. It used to be mounted on a modern slanting base which made it lean slightly forward and was interpreted as a diver or an athlete finishing a jump.[1] But the dowels on the feet are at right angles with the soles, and this suggests that the base was horizontal.[2] So mounted, the statuette leans slightly backward in a rather precarious pose, and may represent an athlete finding his balance after a jump. Such an attitude would be possible only at the period to which this statuette belongs, when all sorts of new poses and innovations were attempted (compare, e.g., the Diskobolos of Myron and the statuette of a falling warrior in Modena).

FIG. 68. BRONZE HEAD OF YOUTH

Case A Several other statuettes and heads of this period are exhibited in Case A. A small head of a youth, contemporary with the *adorans* (fig. 66) shows the same fine, firm modeling (fig. 68). It is not broken from a statuette, for it is finished at the bottom. A small hole in the center suggests that it was fastened to some object. A perforated attachment at the top of the head could hardly have been used for suspension, for it is too slight for the weight of the head; it too is a puzzle.

[1] Cf. Catalogue of Bronzes, No. 81.

[2] C. H. Young, American Journal of Archaeology, 1926 (4), pp. 427 ff.

A standing youth which evidently once served as a mirror support (fig. 69) has the same simple grandeur and restrained modeling. From his shoulders emerge fore parts of horses, and crowning his head is the upper half of a female figure –a rather unusual composition, apparently an attempt to vary the accepted scheme of flying Erotes placed on either side of an Aphrodite (see p. 141).

FIG. 69.
BRONZE MIRROR SUPPORT

Two small herms are evidently copies of the same original as the stone herm found at Pergamon and perhaps to be identified with the Hermes Propylaios by Alkamenes. The original was certainly a famous work, for there are many replicas, generally with slight variations.

The group of a man and a woman walking with their arms placed round each other is an engaging product of Etruscan art. Their attitudes, he with extended right hand, she daintily picking up her dress with her left, are charmingly natural and vivacious. The round base on which the group stands suggests that it formed the crowning feature of a candelabrum. A handle of a vase terminating at the bottom in a siren (see tail-piece, p. 143) is a highly decorative piece. The siren is represented with spread wings and is standing on an acorn with a palmette below and a design of scrolls on each side. Several jugs show the fine sense of form and proportion prevalent at this period.

Bronzes—Vases *Case E*

Ten vases, said to have been found together in a tomb at Cività Castellana, are further excellent examples of such work (Case E). They consist of three jugs with beaked, trefoil mouth and high-shouldered body (see fig. 71); four cylindrical jars; a patera with long handle (see fig. 70); a silver cup with bronze handle; and a vessel of which only the round mouth is preserved. The bronze pieces are all covered with a brilliant blue patina. In elegance of form and in precision and delicacy of workmanship such products have rarely been surpassed. The handle of the patera in particular, with its elaborate decorations in relief and openwork, may be regarded as a masterpiece of Greek decorative art. And throughout utility is always considered. The beaked mouths are well adapted for pouring; the patera handle has a smooth portion at a place convenient for a thumb-rest, an openwork decoration to prevent the handle from becoming too hot, and a ring at the end convenient for hanging it on the wall.

FIG. 70. BRONZE HANDLE OF A PATERA

Marble Statuette *Pedestal N*

A marble draped statuette (Pedestal N) is a Roman copy of a sculptural type of the second quarter of the fifth century. A full-size replica of this figure in Berlin has on it a Roman portrait of the Antonine period. The replicas of the head originally intended for this figure show that the himation was drawn over the head. Interest is added to our statuette by the inscription Europé on the upper face of the base—in Greek letters of Roman date. The name is followed by a palm

branch, the Christian symbol for victory. This suggests that—at least at the time that the inscription was incised—the missing head was a Roman portrait (as in the Berlin statue), and that the name Europé refers to the Christian lady who chose to be represented in this guise.

Terra-cottas

Work in terracotta during the later archaic and transitional periods is represented by several statuettes and reliefs. The most important is a beautiful fragment of a draped female figure (fig. 73), measuring in its present condition $17\frac{3}{4}$ inches (45 cm.) in height (Case H). Since it is much larger than the ordinary statuette, it has been suggested that it served as a sculptor's model for a full-size statue; but such clay models, though undoubtedly used, were not generally fired, at least we have no other certain specimens. Whatever purpose it served, it is a fine example of the dignified, "architectural" style of drapery of the period of about 450 B.C., comparable in conception with the Olympia sculptures.

Case H

FIG. 71. BRONZE JUG

A terracotta relief in Case A is decorated with a rare, interesting subject: Odysseus having his feet washed by his old nurse Eurykleia (fig. 72). It is an illustration of the incident told so graphically in the Odyssey. "The old dame took the shining cauldron with water wherefrom she was about to wash his feet. . . . And she drew near and began to wash her lord and straightway knew

Case A

the scar of the wound which long ago a boar had dealt him with his white tusk." The standing youth and woman are doubtless Penelope and Telemachos, playing no active rôle in the scene but merely part of the general background of the story. The style is curiously large for so small a work. The figures have the same splendid composure and detachment as the large sculptural works of the period. Some of the colors with which the relief was originally painted are still preserved.

FIG. 72. TERRACOTTA RELIEF EURYKLEIA WASHING THE FEET OF ODYSSEUS

Case G

The upper part of a female figure in relief in Case G is another important piece. She is represented wearing a polos, a chiton, and over it a peplos; her hands are brought to her breasts, and between the left thumb and forefinger she holds a lotos bud. It seems clear that a nature goddess is intended, perhaps Demeter or Persephone. The relief was probably a votive object, hung up in a sanctuary; for at the back is a hole for suspension.

Another interesting piece in the same case is a fragment from a "Locrian" relief, of rough, gritty clay. It represents a youthful, beardless figure carrying off a girl, who has one arm outstretched to indicate fright, while in the other she holds a cock. The subject has been identified as Hades carrying off Persephone, in which case the repre-

sentation of Hades as a youthful, instead of an elderly, bearded man, is unusual.

Several fine heads in Cases C and G have been bequeathed by Richard B. Seager. They show the splendid poise of even the more modest works of this period. *Cases C, G*

FIG. 73. TERRACOTTA FRAGMENT

In the field of vase-painting the supremacy of Athenian ware was now completely assured. Other fabrics were practically discontinued and Athenian products were exported to all parts of the Greek world. The stimulus of supplying a world-wide demand naturally reacted on the potters of Athens. Highly gifted men took up the profession, and a new era was introduced which marks the high-water mark of Greek vase-painting. The shapes, too, have a sturdiness and at the same time an elegance which are peculiarly satisfying. Vases

With the general advance in ability it was inevitable that the vase-painters should find their opportunities limited by the old black-figured technique. The method of scratching in all detail lines was clumsy and hampering; and it was necessary to find means to obviate this difficulty. This was done simply by reversing the color scheme, that is, the background Vases—Red-figured

was painted black, and the figures were reserved in the color of the clay. The process seems to have been as follows: A preliminary sketch was first made on the clay with a blunt-pointed stick. Then the outlines of the figures were painted black outside the spaces reserved for the figures, first in a thin line to determine the contour, then in a broader stripe. All detail lines could then be painted in black or diluted black, and the background filled in with black varnish. The contour stripe would protect the varnish from running into the figures. Purple and white were still used as accessory colors, but much more sparingly than in the black-figured technique; the custom, for instance, of painting the flesh of women white was definitely dropped. The potters apparently felt that more artistic effects could be obtained by restricting the color scheme.

It will easily be seen how much more delicate and flowing the detail lines could be made by painting them than when they had to be laboriously incised. The Greek potters made full use of this new opportunity, and the delicacy and sureness of hand displayed in their best line-drawing still arouse universal admiration.

The introduction of the "red-figured" technique probably took place as early as about 530 B.C. At first it naturally went on side by side with the "black-figured" style, until gradually the advantages of the new method were so apparent that the older style fell into disuse. For the sake of convenience all our red-figured examples of the late sixth century and the first half of the fifth century have been grouped together. They can be divided chronologically into several classes: early archaic (about 530–500 B.C.), ripe archaic (about 500–475 B.C.), early free (about 475–460 B.C.), and free (about 460–420 B.C.).

Throughout this epoch the vase-painters were solving

one by one the problems which confronted them, at first the more elementary questions of correct representation in simple profile views and later more and more complicated problems of foreshortening and composition. How far the vase-painters in this progress merely followed in the footsteps of the great painters of the period, whose works are now completely lost to us, cannot be definitely determined. That the potters should owe a great deal to contemporary paintings would be only natural. On the other hand, the high level of achievement by the vase-painters during this memorable epoch shows that they were great artists and would therefore not be likely slavishly to copy other people's work.

Our collection includes a large number of excellent vases belonging to this epoch, so that we can follow step by step the steady progress made by the Athenian potters. In our arrangement of this material another consideration has been borne in mind. Interest in Greek vase-paintings has been greatly increased within recent years by their systematic stylistic study and by the creation thereby of many new, clearly recognizable artistic personalities. Owing largely to J. D. Beazley's researches[1] we are now no longer confined to the few masters who actually signed their names either as potters or painters; but we can study the work of many other vase-painters who have emerged into daylight as distinct individualities. Since their original names are lost to us they have been called mostly after their chief works

Such "attributable" vases in our collection of the periods here considered are exhibited in this room, the prod-

[1]Cf. Attic Red-figured Vases in American Museums (1916), Attische Vasenmaler des rotfigurigen Stils (1925), Vases in Poland, articles in the Journal of Hellenic Studies, Papers of the British School at Rome, etc. The attributions here made are those of Mr. Beazley.

ucts of each artist having been grouped as far as possible together in the same case.

Vases—Red-figured Early Archaic Style *Case T*

Our examples of the early archaic style have been placed mostly in Case T. The style is still essentially the same as on their black-figured contemporaries; that is, the attitudes of the figures are stiff and angular, the draperies fall in formal folds, and all the figures are scrupulously kept in profile view. The eye is likewise painted as if seen in front view, with the iris and pupil in the middle of the eyeball, just as it was on the black-figured vases; but the distinction in shape between a man's and a woman's eyes is abandoned.

One of the best examples of this style in our collection is the psykter (wine-cooler) with athletes practising jumping and the hurling of the diskos; among them is a boy being crowned for a victory by his proud trainer. It has been attributed to the painter Oltos. The short, thick-set figures have his virile simplicity and the types of the bearded trainers in their mantles with ends falling in zigzag lines occur again and again on his paintings. A kylix with Herakles fighting the Nemean lion, unfortunately very badly preserved, is another example of his style. A kylix with a youth holding a flower on the interior and athletes practising has been attributed to the Euergides Painter, the decorator of several cups signed by Euergides as potter. His style resembles that of the great Epiktetos in compactness and vigor, though it lacks the latter's precision. Another kylix, by the Epeleios Painter, has a wreathed youth running and banqueters making merry. They have a rather awkward, loose-limbed appearance, but are full of life and charmingly decorative. An amphora on the bottom shelf has a representation of Neoptolemos, "the fierce-hearted son of Achilles," advancing to kill the aged Priam. The latter sits on the altar,

FIG. 74. SCENE FROM A KYLIX SIGNED BY THE POTTER EUPHRONIOS

with averted face, his hand held to his head as if utterly dazed by his sufferings. It is by the Nikoxenos Painter, a typical example of his angular, expressive style. In spite of the stiffness of the attitudes the scene makes us feel the pathos of Priam's death, his utter helplessness and resignation, perhaps better than the later more elaborate and skilful renderings of this subject. On two vases—a kylix bearing the name of ΦΙΛΙΑΣ (top shelf, left) and a krater with masks of seilenoi between large decorative eyes (bottom shelf, right)—the old black-figured and the new red-figured techniques are used side by side. A beautiful kylix of this period (Case J) with a contest of warriors is painted with a delicacy and refinement approaching the work of a miniaturist.

Vases—Red-figured Ripe Archaic Style

At the beginning of the fifth century a great change took place in vase-painting, as in other branches of Greek art. Constant study had given Greek artists a more thorough knowledge of the human body, and this opened up a new world to the vase-painter. He now began to try his hand in many new directions. He learned to draw the human body not only in profile but in three-quarters view; the folds of the draperies became flowing and graceful; and, above all, the attitudes of the figures were freer and more natural. The drawing of the eye in profile underwent an interesting development. First, the iris was moved from the center of the eye to the inner corner; then this corner was opened; and finally the contours of the eye, of the iris, and of the eyelid were drawn correctly.

There is perhaps no more fascinating period in Greek vase-painting than this of increased and yet not complete knowledge, when the artists had acquired great technical skill and much knowledge of structure and movement, and when their decorative sense was still strong. It is significant that at this period signatures of artists are more

FIG. 75. SCENE FROM A KYLIX SIGNED BY HIERON

frequent than at any other time, showing the eager competition which was going on in the potters' workshops.[1]

Case M In Case M will be found several vases bearing such signatures of makers. On the middle shelf, extreme left, is one by the famous potter Euphronios (i. e., signed EVΦPONIOS EΠOI[ESEN], "Euphronios made it"). It is a kylix with a representation, in the interior, of Herakles setting out for some adventure, with a small companion by his side (fig. 74); and on the exterior, two exploits of Herakles —his combat with the sons of Eurytos, and his attack on Busiris and his attendants. Where the surface is well preserved we can still see the beautiful wealth of detail with which these scenes were painted. We do not know the name of the painter of these scenes; but the style is familiar from other works also bearing the signature of the potter Euphronios and for want of a better name he is generally called the Panaitios Painter, since he often uses Panaitios as a καλός name.[2] The pictures on our kylix have the same power and swing that characterize the other works of this artist.

FIG. 76. SCENE FROM A KYLIX
YOUTH PLAYING THE LYRE

From the workshop of Hieron (i.e., signed, HIEPON EΠOIESEN) we have three good, characteristic examples. They are decorated with "conversation" and symposion scenes of men and women, and men and youths in well-

[1]For the custom of potters' and vase-painters' signing their work, see p. 80.

[2]For the use of καλός names, see p. 90.

FIG. 77. SCENE FROM A KYLIX
WOMEN PUTTING AWAY THEIR CLOTHES

balanced, harmonious compositions with beautiful line-drawing for draperies (fig. 75). The name of the painter of most of the Hieron vases we know to have been Makron, since a skyphos in Boston of the same general style is signed "Hieron made it, Makron painted it." With these signed vases have been placed several other kylikes and a fragment of a cup, which show the same characteristics both of poses and features (note especially the long, flat skull and the peculiar profile with drooping under lip and prominent chin), and have therefore been attributed to the same master. Among the subjects represented are seilenoi pursuing maenads, a youth watching a girl dancing, and men conversing.

FIG. 78. RHYTON IN THE FORM OF TWO HEADS

In the center of the middle shelf is a beautifully preserved kylix with a picture on the interior of two women putting away their clothes (fig. 77) and on the exterior of women and youths conversing. They have been attributed to the famous vase-painter Douris, as one of his latest works. The quiet monumental style and accomplished drawing are in line with his other works. A small kylix nearby has a charming representation of a boy playing the lyre and singing to its music (fig. 76). He is evidently much moved, for he is looking up as if inspired. We have few pictures of such grace and feeling expressed by means so simple. The style appears to be allied to that of Douris.

Case C In Case C are assembled several examples attributed to the painter Brygos and his school. Perhaps the finest

is the moulded vase in the form of two female heads with pictures of reclining satyrs (fig. 78). They show his beautiful facile drawing, his animation and humor, and his wonderful sense for composition; moreover, they are full of the gay, lifelike touches he loved. How nicely observed, for instance, is the attitude of the satyr with the castanets, raising one leg as he turns around, and what an

FIG. 79. SCENE FROM A HYDRIA
ACHILLES AND PENTHESILEIA (?)

effective variation are the momentary pose of one satyr and the luxurious abandon of the other. A "komast" or banqueter on a kylix shows the same characteristics. Though resting he conveys the feeling of high-strung life better than many a scene of intense action. A running Thracian woman on another kylix is perhaps an excerpt from a larger composition representing the death of Orpheus. An Athena standing with her helmet in her hand is a quiet statuesque picture by this master of motion. We may note in these figures the characteristic Brygos face with large nose, full, protruding, black-bordered lips, long eye, and curved high eyebrow.

Case Q Case Q contains chiefly works attributed to the Painter of the Berlin Amphora and to the Pan Painter. By the former we have three excellent examples. The earliest is a hydria with a representation of a Greek warrior plunging his lance into an Amazon, perhaps to be identified with Achilles and Penthesileia (fig. 79). She has received a wound under her right breast and is sinking down under the fatal blow. It is a less intimate, less emotional representation of this dramatic moment than that on the famous cup in Munich by the Penthesileia Painter[1]; rendered more in the impersonal archaic fashion, yet grandly conceived. The sweep of the falling Amazon and the self-confident stride of the warrior make a finely contrasted composition. The litheness, elasticity, and angular grace are characteristic of this master. We meet them again in the charming picture on an oinochoë of a youth playing the lyre with a boy and a dog as listeners. An amphora with satyrs is a less painstaking work of similar style. A noteworthy detail in the drawing of these pictures is the rendering of the ankle-bone by two curving black lines, a common practice of this artist.

FIG. 80. AN OINOCHOË GANYMEDE

Four fine specimens are by the Pan Painter. On a beautiful column krater (fig. 81), Dionysos is represented walking slowly, in dignified, almost pompous, composure, followed by an attendant satyr. The god is evidently

[1]Furtwängler-Reichhold, Griechische Vasenmalerei, pl. 6.

going to an important banquet, and even the wild satyr has caught the spirit of the occasion, and is carrying his master's stool, his wine-cup, and his ivy-branch with a respectful, subdued air. We find the same dramatic touch and highly finished drawing on an oinochoë with Ganymede (fig. 80) running away from a pursuing Zeus, and on an amphora with a kitharist represented stepping for-

FIG. 81. KRATER
DIONYSOS AND A SATYR

ward, his head raised in rapture over the music he is making. A cup with Theseus pursuing the Minotaur is a slighter work. The type of face—with long thin nose, slightly pouting lips, and firm, rounded chin—is characteristic of this painter. Two kylikes by the Colmar Painter have attractive, animated scenes with warriors and banqueters.

Case O

In Case O are several fine vases. Two lekythoi, one with a flying Hermes, the other with the goddess Athena holding a spear and a helmet, are attributed to the Painter of the Boston Tithonos. A kylix on the middle shelf has the

signature of the potter Hegesiboulos: ΕΛΕΣΙΒΟΙΟΣ ΕΠΟΙΕΣΕΝ (fig. 82). In the interior is an old man going for a walk with his dog, while on the exterior are scenes of revelers. Unfortunately the cup is discolored through burning. A lekythos has an attractive picture of an Athenian lady in her home. She is busy making skeins of wool, a tame bird is walking on the floor, and on the wall hangs her oil-bottle. It is one of the best of a number of such slight, dainty works by the Painter of the Bowdoin Box. On a fragment of an oinochoë is a satyr with jumping-weights, that is, parading as an athlete, attributed to the Painter of the Harrow Oinochoë.

FIG. 82. SCENE FROM A KYLIX SIGNED BY HEGESIBOULOS

Another small, attractive vase, but unattributed, is a toilet-box with a scene from the interior of a Greek house (Case A). A lady appears to be calling on her friends, and finds them busily occupied spinning and working wool. On the cover of the box is a beautiful palmette pattern.

Case A

Case J

In Case J two fine vases deserve special notice. One is a large bell-krater, unfortunately rather fragmentary, with a representation of warriors; the other is an amphora, of splendid preservation, with Herakles carrying off the Delphic tripod and Apollo swiftly pursuing the robber (fig. 83). Both are works by the Kleophrades Painter, perhaps the most robust artist of this virile period. The figures have the bigness of conception and that curious detachment which distinguish this master's work. The pursuing

Apollo, for instance, has a statuesque quality, heralding the Olympia pediments. The drawing, moreover, shows many of the stylistic peculiarities of this master, such as the large noses, the black-bordered lips, the projection for the lobe of the ear, and the hooked line for the ankle-bones. The amazing certainty with which the long lines of the folds in Apollo's himation are drawn can be paralleled by few other painters.

FIG. 83. AMPHORA HERAKLES PURSUED BY APOLLO

In the same case are an amphora with a satyr pursuing a maenad and a lekythos with a Nike carrying a prize hydria—fine, deliberate figures by the Providence Painter; also a column krater with Dionysos and a youth by the graceful but somewhat affected Myson. Another Dionysos on a pelike is by the Geras Painter, the artist of the Louvre pelike with the remarkable picture of Herakles clubbing old age. A kylix with a youth standing before an altar is attributed to Apollodoros. Though it is very fragmentary, we can still appreciate its rhythmical composition and lovely flow of line. The drapery with its long stacked folds and the nervous hand with its slender cushioned fingers are characteristic features.

Case G

In Case G are two important vases—one is a lekythos with a dainty Nike holding an incense burner, a beautifully composed work by the Dutuit Painter; the other a hydria with Herakles strangling the serpents, surrounded by his frightened family and his protectress Athena. The latter has been attributed to the Nausikaa Painter.

Case Z

Further noteworthy pieces are in the cases on the western side of the room. In Case Z is a krater with an attractive orchard scene by the Orchard Painter (so called after this vase) and a krater with a pursuit scene by the Painter of the Bologna Boreas. Two fine stamnoi in

Case X

Case X, one with scenes from the Danaë story, the other with Eos pursuing Kephalos, illustrate the rather heavy but strong and vivid style of the Painter of the Deepdene Amphora. A krater by the Painter of the Girgenti Kalyx Krater is specially noteworthy for its subject—Herakles killing the Egyptian king Busiris and his attendants, who were preparing to sacrifice the hero at the altar. Herakles has seized one of the Egyptians by the shoulder and is battering him with his club, so that the blood is streaming down his face. The others are fleeing right and left, carrying the paraphernalia for the sacrifice. An amphora and a hydria (the latter in Case Z) have statuesque figures by the Syleus Painter, a conscientious, able artist with a good feeling for quiet posing. In Case V is an amphora with scenes of Apollo and Artemis, and of an athlete with his trainer, by the Eucharides Painter, which show his ample yet angular style.

Vases—Red-figured Early Free Style

The second quarter of the fifth century witnessed the final emancipation of the Athenian vase-painter from all representational difficulties. He now learned to draw his figures correctly in profile and three-quarter views and in all sorts of new positions. His interest in such problems of foreshortening is shown by his frequent attempts to represent his figures in complicated attitudes. Nevertheless, in vase-painting this epoch and the succeeding one of the second half of the fifth century B.C. do not mark the climax of achievement, as they do in sculpture. The finest work was done in the preceding period which we have just considered. The design quality of the decorations suf-

fered rather than gained by the spatial sense now being introduced; and the most gifted artists appear to have been diverted to the field of panel or fresco painting. Naturally this change is only gradual. A number of "attributed" vases of this period have been placed in this room: and further (mostly unattributed) specimens will be found in the Eastern Colonnade of Wing K. The story is then continued in the Fifth Room of Wing J.

FIG. 84. DETAIL FROM A KRATER
DIONYSOS AND HIS RETINUE

Case V

In Case V are three vases attributed to the Penthesileia Painter—a cup with bearded men and youths and two cups with pursuit scenes (satyrs and maenads, and Eos and Kephalos). The paintings show the exuberant spirit and the facile, rather careless drawing characteristic of this artist. His three-quarter views of the satyrs, front and back, illustrate his complete mastery of foreshortening. Several other vases in this case are by imitators of the Penthesileia Painter. On the top shelf of Case Q is the neck of a large loutrophoros with representations of (a) two warriors and (b) an old man bidding a young warrior farewell by the Painter of the Brussels Oinochoai. An interesting detail is the realistic rendering of the old man with stippled beard and bald temples. The attempt to

Case Q

indicate various planes in one foot of the bearded warrior on (a) shows the interest of the artist in the problems of the time. Two vases by the Villa Giulia Painter are beautiful specimens of the early fine style and reflect in some measure the lofty serenity of contemporary sculpture.

Pedestal U The bell-krater (Pedestal U) is decorated with tall standing figures in statuesque poses: Apollo, Artemis, and Leto on one side, and on the other an old man with two women. We note the able drawing of the eye with upper lid and

Case V eyelashes in correct profile view. On the stamnos (Case V) is a youth arming, surrounded by his family, another quiet, beautiful picture, but with little animation or imaginative interest. It is instructive to compare this scene with a

Pedestal Y similar one on a krater of the ripe archaic style (Pedestal Y) in which the same subject is treated much more graphically. How eloquent, for instance, is here the sorrowing look of the old father which suggests that the son is starting for battle.

Case W A large bell-krater in Case W is another good illustration of the new monumental style in vase-painting (fig. 84). The scene of the drunken Dionysos supported by a satyr and surrounded by his retinue of maenads and satyrs forms a striking contrast to the earlier representations. Instead of the wild, merry troop we have dignified figures walking in solemn procession, as if for a religious ceremony. The painting has been attributed to the Methyse Painter called after a maenad on this vase inscribed Methyse.

Two finely preserved hydriai with scenes of Peleus pur-

Case G suing Thetis (Case G) are by the Painter of the Chicago Stamnos. They are highly finished pictures, similar in style to those by the Villa Giulia Painter, but sprightlier, more graceful, and also less statuesque.

Case M On the top shelf of Case M (center) is a bell-krater by

the Danaë Painter. The chief scene represents a woman playing the lyre, while two of her companions stand before her in rapt attention. The artist has shown his originality in the unusual poses—one of the listeners stands with her hands on her companion's shoulders in a charmingly affectionate attitude—and in the far-away expression. Such emotional pictures are rare and precious things in Greek vase-painting. Two good examples of the dainty work that was produced in this period are two vases (Case O) decorated by the Euaion Painter—on a kylix, a satyr cooking his dinner, and on a jug, two satyrs, with hands outstretched. The figures are painted with astonishingly fine lines in a graceful, precise style.

Case O

FIG. 85. WHITE LEKYTHOS. PERSEUS ESCAPING WITH THE HEAD OF MEDUSA

Besides this red-figured technique, that of painting on a white background was likewise developed during the first half of the fifth century B.C. The earliest examples show an interesting combination of the black-figured and red-figured styles, some parts being painted solid black with details incised, while others are left in the white ground, with details painted in black. Our collection includes two excellent examples of this phase (Case S). One is a lekythos on which is a figure of Dionysos with a goat and a small satyr, the other a lekythos with a scene taken from the legend of Perseus and Medusa (fig. 85). Perseus has just cut off the head of the monster and is making his escape as quickly as possible, carrying his prize safely in a bag; from the neck of Medusa springs the winged horse Pegasos. The next

Vases—White-ground

Case S

period, in which the whole scene is drawn in black glaze lines, is illustrated on several small lekythoi, all with single figures. Soon the vase-painters got tired of the rather thin effect obtained by restricting themselves to black lines on the white ground, and to liven up their

FIG. 86. COINS OF SYRACUSE AND OF AKRAGAS

pictures they introduced solid washes in a variety of colors. This technique is shown in several lekythoi in this case, as well as in a pyxis (fig. 88), one of the finest of its kind known, placed in Case P. The representation

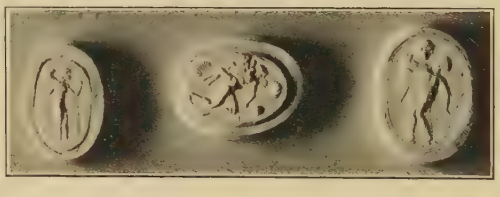


FIG. 87. IMPRESSIONS OF ENGRAVED STONES

Case P

on it is the famous judgment of Paris, at which Aphrodite won the prize for beauty Hermes is shown leading the three goddesses to the young shepherd. The scene is treated in a light, humorous vein, with many individual touches, which give it a special charm. The colors used are, besides the black glaze, diluted in places, brown, purple, and white. The effect of the whole is distinctly

pictorial and may give us some idea of the appearance of the larger paintings which are all lost.

Engraved Stones *Case B*

The art of engraving stones at this period is represented in our collection by several examples, chiefly from Cyprus (Case B). The most important is a carnelian with a

FIG. 88. WHITE PYXIS WITH SCENE OF THE JUDGMENT OF PARIS

beautiful representation of Eros carrying off a girl in his arms (fig. 87, center). Both in composition and in execution it is a masterpiece of Greek art. Its style places it in the early fifth century. Other good Greek stones, likewise from Cyprus, are a chalcedony with Hades and Persephone (fig. 87, right), a chalcedony with a youth and his dog, a carnelian with Herakles, a carnelian with a winged female figure holding a flower (fig. 87, left), and a plasma with a man standing between two rearing horses. Several

pieces are of Etruscan workmanship inspired by Greek models. In accordance with the Etruscan custom the beetle on the back of the scarab is always carefully worked, and the edge of the base on which it stands is decorated with an ornamental pattern. How near to Greek work such Etruscan engravings sometimes came is illustrated in a carnelian with a young warrior stooping to pick up a helmet. Good examples are also an agate with Kapaneus struck by Zeus's thunderbolt, and two agates, lent by W. Gedney Beatty, with representations of a disk-thrower and Peleus.

Coins
Case R

In the coins of this period (Case R) we note an artistic development comparable with that which distinguishes contemporary products. Our examples include many of the famous types, such as the Pegasos of Corinth and the owl of Athens, the latter rendered in a persistently archaic fashion. Among the finest examples are those of Syracuse (fig. 86), a city noted for the splendor of its coinage. The horses of the chariot group may be compared with our bronze statuette of a horse in the Eastern Colonnade (fig. 89). Other beautiful coins are the stater of Metapontum with an ear of grain—an allusion not merely to the fertility of the region but to Demeter, the city's goddess—and the tetradrachm of Gela with a river god in the form of a human-faced bull. Interesting representations of animal life are the crab (fig. 86) and eagle of Akragas, the hound of Segesta, the bounding hare of Messana, the wild boar of Methymna; all essential details are given (even to the denticles on the crab's claws) but they never obscure the design of the whole.

To reach the Eastern Colonnade of Wing K, where further objects of this period are exhibited, the visitor must pass through the southern door and walk across the Vestibule.

FIG. 89. BRONZE STATUETTE OF A HORSE

EASTERN COLONNADE OF WING K

A number of conspicuous examples of this period are placed in this section where the spaciousness of the surroundings perhaps helps our enjoyment of them. Foremost among them is a large bronze statuette of a horse (figs. 89-91), artistically probably the most important single object in our classical collection (placed in the center of the colonnade, Case H). The horse is without rider and is represented walking with head erect. It is well preserved, the only serious loss being the tail, which we consciously need to complete the harmonious composition. It is difficult to describe in words the beauty of this piece; for it sums up, in a way, the beauty of Greek art. If we can analyze it at all we may say that the composition is singularly rhythmical, and the modeling has just that combination of realism and stylization which gives Greek art of the first half of the fifth century its distinctive character. For the modeling is naturalistic, or almost so, but it is simplified, with no detail allowed to obtrude itself; and it is stylized. The result for us is an astonishing combination of vivacity and rest. The horse is full of anima-

Case H

FIG. 90. FRONT VIEW OF BRONZE STATUETTE OF A HORSE

tion. We feel it particularly in full-front view when he is walking gaily toward us. There is here no abstraction of a horse conceived merely as a decorative scheme, but a living animal with a body that can function. And yet it is much more than a living animal. The artist's decorative conception has endowed it with that additional quality which is so essentially Greek—a quiet beauty which removes it from the individual to the typical, from the personal to the impersonal, and which makes it so curiously restful compared with later creations, even with such masterpieces as Colleone's horse by Verrocchio, Donatello's Gattamelata, or the Degas horses. We may date it about 480–470 B. C., midway between the Akropolis horses from the Persian debris (Nos. 700 and 697) and the horses from the Olympia pediments. Whether it originally formed part of a chariot group or had a rider it is now impossible to say. The hole part-way down the neck suggests that there was a bridle and the rendering of the mouth shows that it was being pulled by reins.

FIG. 91. DETAIL OF BRONZE STATUETTE OF A HORSE

A bronze hydria (fig. 94), another first-rate piece of this period, has been placed temporarily in the Northern Colonnade (Case F). It was highly esteemed also in antiquity, for it has an inscription, in Argive letters of about

Northern Colonnade Case F

460–450 B.C., stating that it served as a prize at the games of the Argive Hera. Though there are many beautiful Greek water-jars, this may be pronounced as probably the finest. Fortunately it is in excellent preservation and we can enjoy it today in every detail just as the Greek artist made it; only the color is different, for it has assumed a lovely blue-green patina. The shape has the sturdy yet harmonious proportions prevalent at this period, and the decoration is kept very simple, to conform with its quiet dignity. The only ornaments are a tongue pattern on the shoulder, ribbing on the foot, palmettes and rosettes on the handle attachments, and a protome of a woman rising above the finely curved vertical handle—the latter a valuable example of presumably Argive sculpture. The work is of great precision and finish. We may note particularly the delicate modeling of the individual leaves of the palmettes and rosettes and the incisions for the hair. Another source of delight is the beautiful interrelation of all the parts. The symmetry and proportion of Greek design could find no more adequate expression.

FIG. 92. STAMNOS

FIG. 93. HYDRIA

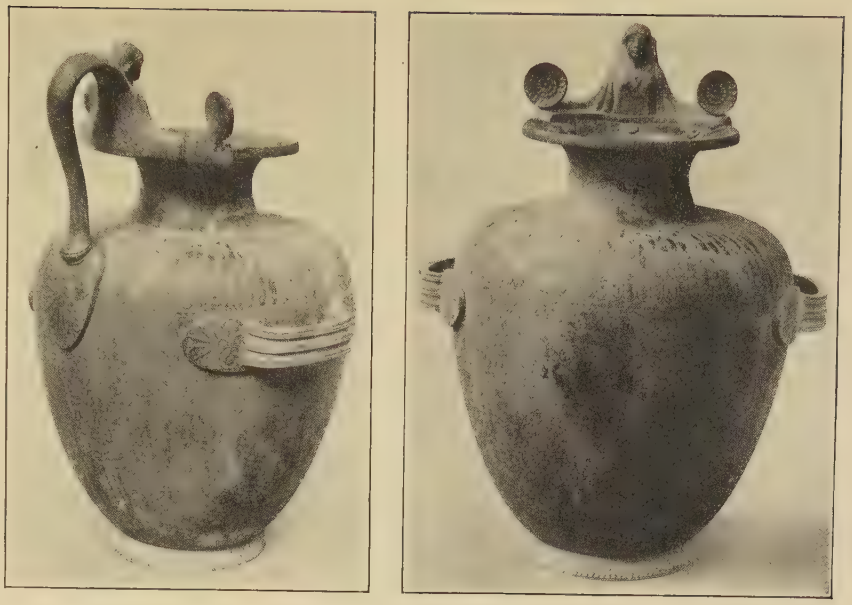


FIG. 94. BRONZE HYDRIA
A PRIZE FROM THE GAMES AT ARGOS

Eastern Colonnade

In the other cases of the Eastern Colonnade are a number of bronzes, vases, and terracottas which deserve special notice. In Case A is a krater with interesting scenes of Herakles visiting the Lower World, and the punishment of Tityos by Apollo and Artemis. On a beautifully preserved hydria of the end of the sixth century are two

Case A

FIG. 95. SCENES FROM A KRATER
BATTLE OF LAPITHS AND CENTAURS
BATTLE OF GREEKS AND AMAZONS

youths contesting with spears and shields to the music of the flute (fig. 93). An amphora has a scene of considerable historical interest—a Greek warrior attacking with his long spear a Persian soldier, who holds a sword and a bow. It will be remembered that it was to the superiority of Athenian spearsmen over Persian archers that the Greek victory at Marathon was largely due. A fine example of the early free style is an oinochoë with three Amazons starting for battle. (For one of the Amazons see tail-piece of Introduction, p. xxii.)

Case B

Case B contains several moulded vases in the form of a horse's head, a bull's head, a duck, a lobster's claw, and

FIG. 96. KRATER
BATTLE OF GREEKS AND AMAZONS

FIG. 97. KRATER
HORSEMEN

the head of a woman. The technique of moulded vases went on side by side with that of the thrown vases; but it never became a mechanical output, for rarely more than one specimen appears to have been made from one mould.

FIG. 98. BRONZE MIRROR

A dainty alabastron ornamented with palmettes is the gift of Welles Bosworth. It is inscribed: "Hipparchos is handsome indeed." Another piece of great charm is a vase in the form of a group of cockle-shells inscribed: "the youth is handsome indeed." The shells are astonishingly naturalistic, with the ridges and markings beautifully rendered. On the bottom of the case is a bronze lion-head spout with remains of the leaden pipe, found in Cyprus and part of the Cesnola Collection (for its companion piece see No. 5015 in Gallery D 14). It was used as a model for the spout of our fountain in this court.

Cases E, K

Two magnificent red-figured kraters have been placed in Cases E and K. Their size and splendid proportions make them impressive examples of Athenian pottery. In the scenes represented—combats of Lapiths and centaurs at the wedding feast and of Greeks and Amazons (figs. 95 and 96)—the artist has seized the opportunity of depicting

every kind of foreshortening and contortion. In one instance he has gone so far as to represent an Amazon on horseback in full-front view. In this, as in several other figures, he came to grief; but his enterprise and boldness are attested by the fact that he dared try such problems —never before attempted in the history of art. In both these compositions we note that instead of putting his figures all on one level, he placed some higher, some lower,

FIG. 99. TERRACOTTA RELIEF
PHRIXOS ON THE RAM

the ground being indicated by undulating lines. This innovation is said to have been introduced by the great painter Polygnotos, and it is very probable that the potters copied this point from contemporary paintings.

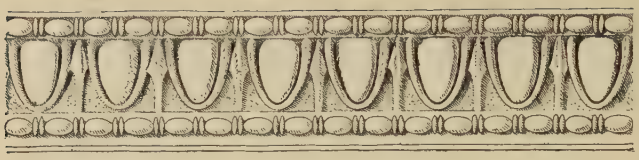
The Greeks, like the Egyptians, used polished bronze for their mirrors. They had several types which they decorated in various ways. Our examples of this period are placed in Case N. Two are of the form of a disk supported *Case N* on a stand in the shape of a statuette, with a number of other ornaments introduced. One, of rare completeness, was given to the Museum by J. Pierpont Morgan (fig. 98). The stand on which the disk is mounted is in the form of a female figure wearing a Doric chiton. On

each side of the attachment connecting the disk with its stand are two flying Erotes, and along the edge of the disk are two hounds pursuing a fox and a hare: a siren forms the crowning member. The richness of this decoration can best be judged when it is compared with another specimen in the same case, in which some of the ornamental motives have been lost and which looks rather bare in consequence. A statuette of a bearded male figure was once part of a mirror of this type. By the middle of the fifth century another form of mirror became popular, namely, the disk with ornamented cover, designed to be held in the hand. The example in this case is decorated on its cover with a relief of a female head in profile. The rendering of the eye is neither in full front as on archaic reliefs, nor yet wholly in profile. Two decorative bronze strainers show the good taste in household implements as well as the use of bronze for all manner of utensils for which we now employ other materials. Two fine terracottas should be noted. One is a relief of Phrixos on the ram (fig. 99). Phrixos, a splendid, youthful figure, has seized the ram by the horns and thus flies to safety over the sea. The water is indicated by wavy lines and the presence of two fishes. A statuette of Europa riding on the bull (fig. 100) over the sea to Crete is another charmingly direct and simple rendering of a familiar story.

FIG. 100. TERRACOTTA STATUETTE
EUROPA ON THE BULL

A number of bronze and terracotta vases of rather large dimensions are placed on separate pedestals in this colonnade (cf. figs. 92 and 97). Their study will illustrate better than many words the feeling for form and composition which distinguished Greek craftsmen. Two large bronze vases, a bowl, and a water-jar will be found in Case P.

To reach the Fifth Room, the visitor must return to the Vestibule and walk through the "Sardis Room" at its western end.



FIFTH ROOM

SECOND HALF OF V CENTURY B.C.

THE full fruition of the great events which happened in the early fifth century did not come until the middle and second half of that century. Especially in Athens epoch-making changes had taken place. She had founded an empire by converting the Delian confederacy into a league of states subject to herself, with its fleet an instrument of her power and its treasury at her disposal. Increase of trade had brought her additional wealth, which meant more leisure and greater opportunities to many of her citizens. The state was further democratized so that every citizen took a direct share in the government of his country; and this in its turn raised the general intelligence of the community. Thanks to the rapid progress of the preceding age, Greek art had now reached its maturity. The occasion for great achievements had come, and with it fortunately came great men. Perikles rose as a distinguished statesman, as a leader of the people, and as a patron of the arts. The rebuilding of the temples and porticoes sacked by the Persians was undertaken on a magnificent scale, and Pheidias, the greatest of Greek sculptors, was made chief overseer of all artistic under-

takings. The most famous of these buildings is the Parthenon, which even now, in its mutilated and fragmentary condition, is still accepted as the highest standard of art, both in architecture and in sculpture. In Pheidias, indeed, the high promise of Greek art found its fulfilment. He expressed in his work the idealism of his age, and to dignity and simplicity of conception he added a perfect technique. But though he is the greatest exponent of the idealistic art of his age, he does not stand alone. Of many of his contemporaries we know little more than their names, but the praise bestowed on them by the people who saw their works makes us realize our loss. And many a nameless artist or artisan whose work is preserved to us today shows in spirit and execution how widespread the influence of the great masters had become. Nor was artistic production confined to Athens. Polykleitos, the Argive sculptor, was hardly second in fame to Pheidias. The differentiation, in fact, of Greek art into a number of separate schools continued to be one of its marked characteristics, giving it variety and life.

FIG. 101. BRONZE STATUETTE OF A YOUTH

The Peloponnesian war, the life-and-death struggle between the two great rivals, Sparta and Athens, broke out

in 431 B.C., and was not brought to a conclusion until the year 404. It resulted in the breakdown of the Athenian empire and the reduction of Athens to a second-rate power. The effect which this change had on art will be seen in the succeeding epoch; for the influence of historical events often takes time to find expression, and just as the Periklean age is the artistic echo of the war for Greek liberty, so the fourth-century art is to some extent moulded by the events of the last quarter of the fifth century.

Marbles

The marble sculptures of this period, of which the Museum owns several examples, are mostly exhibited in the Central Hall and are described on pp. 243ff.

Case T

The large gravestone placed against the east wall (Case T), though it dates from the early fourth century, retains much of the fifth-century grandeur. It is described on pp. 256ff.

Pedestal G

A small marble torso of a youth (Pedestal G), bequeathed by Richard B. Seager, is a good Roman copy of an original of this period. It is a lovely example of quiet, restrained modeling. A fragment of a marble inscription (Case F) has great historical interest. It is part of a tribute list (other fragments exist elsewhere) recording the payments to Athens by the members of the Athenian confederacy. Our piece lists the assessments of Paros, Naxos, Andros, Melos, Eretria, and Thera. The date is 425 B.C., when the Peloponnesian war had lasted six years and Athens was sending out the first Sicilian expedition. She was beginning to be hard pressed and we note that the tributes are double the amounts of former times.

Bronzes—Statuettes *Case M*

Several important bronze statuettes belong to this epoch. One of a youth, from Cyprus (Case M; fig. 101), shows a close affinity to the style of Polykleitos. Both the pose and the proportions of the body—such as the square build, the short thighs, and the flatness of

the abdominal region—are characteristics of that sculptor, as are also the shape of the skull and the treatment of the hair and face (see the marble head, No. 16). The execution is excellent, the modeling fresh and vigorous, and all details, such as nails, knuckles, and veins, are rendered with great care.

FIG. 102. BRONZE STATUETTE PRAYING BOY

A youth in a praying attitude is probably a votive figure of the same period (Case A_2; fig. 102). The influence of Polykleitos is apparent in the form of the shoulders and the arms, but the rendering of the chest and the abdomen is different.

Case A_2

Several other bronze statuettes of this period will be found in Case L. They include two bulls, both fine animal studies, and a dancing satyr. With them is shown a pair of handles from a large volute krater. In the same case have also been placed two marble fragments of architectural ornaments. They are pieces of egg-and-dart moulding (for restoration see head-band, p. 144) from the Erechtheion, the building which probably best illustrates the refinement of Greek ornament. One has a corner palmette. The Greeks brought the development of architectural ornament to a great degree of perfection. They knew how to attain both simplicity and richness of effect, and they lavished great care on the execution of every

Case L

Marble Architectural Ornaments

detail. It is rarely possible to obtain large examples of such architectural ornaments at the present time (see our capital from Sardis, p. 323), but even these small fragments will give a better appreciation of the delicacy and crispness of Greek work than many books, photographs, and casts.

Bronzes—Mirrors

We have already referred in the preceding section to the type of mirror consisting of a polished bronze disk with ornamented cover. Several fine examples of this period

Case F

are included in our collection (Case F). They are indeed magnificent specimens of repoussé relief, showing the delicacy and precision of workmanship which the Greeks attained in this difficult art. On the cover of one is a female head in three-quarters front, with long, wavy hair (fig. 103). The nobility of the features shows that this is an ideal head, not a portrait, and probably represents one of the greater divinities. Among these Aphrodite is the most likely, both from her appropriateness to serve as the decoration of a mirror and from the action of the right hand, which holds a lock of hair, a characteristic of some representations of that goddess. In both execution and preservation this is one of the most beautiful of all known Greek mirrors.

Another mirror of exceptional beauty is ornamented with the head of a maiden in full front, with her hair loose and flying about her head in wavy locks (fig. 104). Heads of the same general character with flying hair begin to appear on the coins of various Greek cities about the end of the fifth century, where they are associated with different divinities and local nymphs, according to the place for which they were struck.

Occasionally the mirror cover was ornamented not only on the outside with a relief, but on the inside with an engraved scene. Such is the case in one of our examples.

To show both the relief and the engraving, the relief has had to be mounted on a separate modern disk. The relief shows a male figure, identified by the lion's skin tied under his throat as probably Herakles, engaged in violent struggle

FIG. 103. BRONZE MIRROR

with a woman; though fragmentary, enough remains to show the beauty of the modeling and the spirited composition. The engraved design represents Herakles and Atlas. Herakles has placed his club and quiver on the ground, and is on the point of taking the weight of heaven from Atlas.

The fourth mirror of this period has on its cover an *à jour* relief of a conventional floral pattern (see tail-piece, p. 166). Both the design and the execution are very fine.

Every leaf and petal is modeled minutely, but without impairing the freedom and animation of the whole.

Bronzes—Miscellaneous

A round ornament with the contest of a youth and a griffin is another good example of bronze repoussé relief. The strain of the combat is well represented in the tenseness of the muscles, and the composition is skilfully designed to fill the round space allotted to it.

In the same case have been placed a number of other bronze decorative pieces and a few utensils; among the latter is a strigil, the instrument used by Greek athletes for scraping the dust and oil off their bodies. (For other examples see the exhibition of Greek and Roman life, D 9.)

One of the most popular games in Athens appears to have been the "kottabos." We see it represented in many vase-paintings, and a number of specimens of the implements used to play it have been preserved; one of these is

Pedestal W

included in our collection (east wall, Pedestal W). It consists of a shaft terminating at the top in a male figure balancing a disk, while another disk is inserted about halfway up the shaft. The object of the game was to throw a small quantity of wine from a cup at the top disk, dislodge it, and make it fall on the lower disk, thereby producing a resounding noise. The cup from which the wine was thrown was of the kylix shape and was held by inserting the first finger in one of the handles. The game appears to have been in vogue from the sixth to the third century B.C. Our implement can be dated in the fifth century from the style of the statuette.

A tall candelabrum, of Etruscan execution, is placed

Pedestal Y

against the same wall on Pedestal Y. It consists of a slender shaft, surmounted by a short, moulded stem on which is the figure of an athlete. From similar examples we know that between the statuette and the moulded stem there were originally spikes for the attachment of

candles. How the candles were fixed on such spikes is illustrated in an Etruscan painting.[1]

A terracotta piece of this period requires special mention. It is a small mould for the lower part of a male figure (Case F). The modeling is excellent, every detail

Terracottas *Case F*

FIG. 104. BRONZE MIRROR

being rendered with great care, and there is the same largeness of treatment as in the best works of a more ambitious nature. On the back of the mould can be seen the finger-marks of the potter, impressed while the clay was still soft.

We have seen that by the middle of the fifth century Athenian vase-painting entered a new phase. The period of archaisms and experiments and strenuous endeavor was

Vases

[1]See Daremberg et Saglio, Dictionnaire des Antiquités, I, fig. 1086.

definitely over, and one of easy accomplishment was at hand. The artist no longer finds it difficult to represent the human figure in action or at rest in whatever attitude he wishes to place it; the laws of perspective have become familiar and are easily applied. By this new knowledge Greek vase-paintings at last convey the impression of the third dimension and thereby come nearer to a painting in the modern sense of the word than they ever did before. But unavoidably they lose also in carrying power as design. And since pots are more appropriately ornamented with designs than with paintings, the decorative effect of the whole is impaired. We have noted these changes on some of the vases in the Fourth Room. The examples in this room carry these qualities still further.

Vases—Red-figured Early Free Style *Cases J, L, X*

The vases attributed to known painters of this period are assembled chiefly in Cases J and K. Two beautiful examples are by the Painter of the Boston Phiale, an artist distinguished for his harmonious poses and his vivid rendering of action. On a tall lekythos (Case J, top) is a scene of Poseidon pursuing Amymone, the latter identified by the jug with which she has set out to get water at her father's bidding. Her attitude and the treatment of the drapery are not unlike the "Iris" of the Parthenon, and were evidently an accepted pose of the time for rapidly moving figures. It combines in an extraordinary way the feeling of motion with a statuesque quality.

Another lekythos in Case L with a scene of a youth and women is a good example of this artist's work in a quiet vein. In the same case is a lekythos by the Achilles Painter, so called after one of his chief works, the amphora with Achilles in the Vatican. His pictures consist generally of one or two figures in quiet poses with very little action, doing the obvious things of every-day life, but with a repose and serenity which give them a monumental

quality. They have in fact the same simple, lovely spirit as the grave reliefs of the period. The scene on our lekythos—a woman offering a phiale to a bearded warrior—is a typical example of his style also in the rendering of details. The decorated thick tunic worn by the warrior occurs on several other pictures by this master.

FIG. 105. AMPHORA
WARRIOR TAKING LEAVE OF HIS FAMILY

Several works by the Meletos Painter, a close associate of the Achilles Painter, are placed in Case J (middle and bottom). His pictures often approximate those of his master, but they lack the latter's sculptural quality, the figures being stiff rather than self-composed. Moreover, his line is less delicate, as is evident particularly in the drawing of the hands. That, however, he could portray motion in a way that the Achilles Painter at least never attempted, can be seen on our Nolan amphora (middle shelf, right) with a vivid rendering of Eos pursuing Tithonos (or Kephalos). Another amphora has a quieter picture of a woman pouring a libation for Athena. On a sturdy bell-krater a Nike is greeting a young huntsman on one side, while on the other a long-haired man is conversing

with an old soldier. The face of the latter is painted with a realism remarkable for this period, even the wrinkles around the eyes being indicated. A bell-krater with a kitharist playing to an audience is attributed to Polygnotos (top, left). He is standing quietly striking the strings of his instrument, completely absorbed in his playing. And he has carried his listeners with him. One of them is sitting on a chair, a far-away look on his face; the youth behind him raises his hand in appreciation; another is standing very quietly behind the player. It is a beautiful rendering of response to music, finely felt and expressed. And yet when we compare it with the kitharist of the Pan Painter, we feel that much of the old life and vigor has departed to give place to this quiet solemnity. On a krater in Case X is a representation by the Marlay Painter, in its quiet spirit akin to the Parthenon frieze.

Pedestal K

One of our finest examples of this period is an amphora on Pedestal K. It is decorated with a scene of a young warrior, named Neoptolemos, bidding farewell to his family (fig. 105). His father, Antiochos, is holding his son's hand, while Kalliope, the wife or mother, is about to pour the parting libation. The picture has a feeling of quiet pathos which gives the old familiar subject a new significance. It is one of the most important works by the Lykaon Painter and fortunately very well preserved. In spite of the "heroic" style we note a meticulous rendering of details such as toe nails, finger nails, and the iris as distinct from the pupil of the eye.

Pedestal V

Another representative vase of this period is a krater mounted on Pedestal V, with a representation of Kadmos and Harmonia, largely conceived but with little of the early animation.

Besides this "monumental" style used generally on the larger vases, there was developed, in the later part of the

fifth century, a delicate, graceful style for which vases of smaller dimensions were preferably chosen. In these the fineness and richness of line-drawing reach their climax. The folds of the soft clinging chitons are depicted in very thin, delicate lines, and the attitudes and compositions show a dainty elegance. To add to the richness of the effect, the hair was now often drawn in single wavy locks

Vases—Red-figured—Ripe Free Style

FIG. 106. SCENE FROM AN OINOCHOË
WOMEN FOLDING AND PERFUMING CLOTHES

on a background of diluted glaze, and on the later vases the figures are often distributed on different levels over the whole surface of the picture. The chief name associated with this style is the Meidias Painter who decorated the famous hydria signed by the potter Meidias in the British Museum. A beautiful example (Case O; fig. 106) attributed to this artist is an oinochoë with two women in richly embroidered garments, perfuming and folding clothes. It is one of the daintiest, most delicate paintings we have. Refinement of line and of composition could go no further. Unfortunately, the appearance of the

Cases O, B, N₂

picture is somewhat spoiled by the bad preservation of the black glaze.

In Cases O and B are several vases attributable to the Meidias Painter and his influence. Such are a mutilated hydria with a scene of Thamyris, the Thracian lyre-player, surrounded by the muses whom he has summoned to a musical contest; a pyxis with a young girl balancing a stick; a lekythos with a picture of a youth paying court to a lady; and a "lekane" or covered kylix with a scene of a bride receiving gifts from her friends. An interesting subject will be found on a kotyle or deep cup, in Case O, upper shelf. A woman is here represented with a gilt basket on her lap, surrounded by other women, an Eros, and a satyr. The presence of a satyr in a scene with Athenian women is unusual and suggests that it is to be connected with the Dionysiac festival—one of the most important celebrated in Athens—at which we are told "well-born maidens carried baskets made of gold in which they placed first-fruits of all kinds."[1] (A similar gilt basket occurs on an oinochoë in Case N_2 representing Dionysos, "Procession," and Eros; so that the identification of the basket as one carried in processions seems assured.)

A favorite shape at this period is a vase on a high foot, with double handles, probably to be identified with the *Case D* "lebes gamikos" or marriage-vase (Case D). What its original purpose was is uncertain. Two fine examples are in our collection. On both is represented the Epaulia, the day after the wedding, when it was customary for the family and friends of the bride to go in procession to the bridal pair, bringing their gifts. On each of our vases the bride is seated in the center of the picture playing on the harp, while from each side approach the gift-bearers. Beneath the handles is the customary figure of the goddess

[1]Aristophanes, Acharnians, 242.

of Dawn; for the ceremony took place in the early morning. Though both these pictures are carefully painted, that on the larger vase is by far the finer (fig. 107). Not only is the drawing very delicate, but the artist has succeeded in imparting to his scene an atmosphere of solemnity which distinguishes it from the average representations. There are few more finely felt figures in vase-painting than the bride looking up with wonder at the little Eros who has come to bring her his gift. It should be noticed that

FIG. 107. SCENE FROM A MARRIAGE-VASE
BRIDE RECEIVING GIFTS

while the principal figures on this vase are drawn with great care, those at the back and on the foot are painted in a poor, thoroughly conventional style—a not unusual proceeding in Athenian vases. This vase has been attributed to the Washing Painter by whom are also a hydria in this case with a woman having her sandal adjusted by Eros, and one in Case U with a bride before the wedding. Another hydria in Case J (bottom), also with women, is attributed to the Orpheus Painter; a particularly attractive figure is a lady spinning. A hydria in Case X has women holding chests and mirrors, one inscribed ΧΡΥΣΙΣ ΦΙΛΕ, "dear Chrysis." It is ascribed to an

Cases U, J, X

artist named after this vase, the Painter of the Chrysis Hydria.

We have seen that most of the subjects on vases of the graceful style are taken from the life of women; for it is in these that the artists of this school found their best opportunities for depicting what their hearts delighted in —dainty, graceful poses, and soft, rich draperies. But mythological subjects, though not so frequent, also occur.

Case O

FIG. 108. TOY OINOCHOË CHILDREN ACTING A DIONYSIAC PROCESSION (?)

On a hydria in Case O is a representation of the story of Poseidon and Amymone. Amymone, the daughter of Danaos, is seated in the center with the water-jar with which she went out to fetch water. The satyr who attacked her is escaping to the right, while on the other side is her rescuer, the god Poseidon. The Eros between them suggests the advantage which the god took of the situation. The return of Hephaistos to Olympos, on

Case D

an oinochoë in Case D (upper shelf), is another interesting mythological scene, as well as a masterpiece of delicate drawing (fig. 109). Dionysos had been commissioned by the gods to bring Hephaistos back to Olympos, so that he might release Hera from the throne to which she was chained. Dionysos succeeded by first making Hephaistos drunk. Here the two gods are depicted riding on a donkey, preceded by a gay little satyr and a seilenos playing the flutes. On the same shelf is a small hydria with the rare subject of Poseidon welcoming Theseus.

Case N

A number of diminutive oinochoai, placed in Case N, were

probably used as children's toys; for many are decorated with scenes of children at play, and we know that vases of this type have been found in children's graves. A well-preserved specimen has a scene of much interest (fig. 108). Some children are imitating the ceremonial wedding of Dionysos, held at the spring festival. They have placed

FIG. 109. SCENE FROM AN OINOCHOË
THE RETURN OF HEPHAISTOS TO OLYMPOS

the god himself—presumably one of their number—in a cart with a canopy over his head and he stiffly holds his cup and thyrsos. An attendant motions the small bride to mount also. Three urchins bring up the rear with a standard hung with fillets. On the same analogy as these oinochoai several other diminutive vases in this case can be identified as toys—among them a marriage-vase. The subject on the latter is the same as that on the larger specimens described above, viz., the bringing of gifts to the bride the morning after the wedding. We may imagine that this vase was used by the Greek

children at the weddings of some of their dolls. Less careful or less well-preserved specimens of this period *Cases X, U* have been placed in Cases X and U; though, here, too, several fine pieces are included, such as a stamnos with women ladling wine (Case X, center).

Vases—Red-figured—Late Style

It will be noted that on some of the diminutive vases in Case N white and other colors are freely used. The introduction of this florid style marks the beginning of the decline of Athenian vase-painting, which set in at the end of the fifth century. The Athenian vase industry had owed its phenomenal success largely to its extensive export trade, particularly to Italy; and when political changes in Italy and the long-drawn-out hostilities of the Peloponnesian war cut off this commerce, Athenian pottery received a severe blow. But the manufacture of vases lingered on during the fourth century for the supply of home needs and some foreign markets, such as Kerch in the Crimea. For the sake of convenience these late Athenian products are also exhibited in this room.

FIG. 110. OINOCHOË WITH DIONYSOS, "PROCESSION," AND EROS

Our best example of this late style is the oinochoë in *Case N_2* Case N_2 (fig. 110) with Dionysos, "Procession" (inscribed ΠΟΜΠΗ), and Eros. The picture is drawn with such delicacy and with such copious additions of white, pink,

and gold that it resembles a miniature painting rather than a vase decoration. As a pot it is also a remarkable product. The walls are so thin and the edges so sharp that it seems more like a metal than a clay vase.

A number of other examples of this late style will be found in Cases B, S. An amphora with a combat of *Cases A, B, S*

FIG. 111. WHITE LEKYTHOI

Greeks and Amazons, on the bottom of Case S, has its colors fairly well preserved. The three vases with angular handles on the middle shelf of Case A are not Athenian, but Messapian (South Italian) products, showing Greek influence in the ornamental bands.

Side by side with the red-figured technique, painting on a white engobe continued in favor, especially for a certain class of lekythoi, apparently used exclusively as offerings to the dead. The figures were, as before, painted in outline, in either glaze or dull color, and solid washes were used for the garments and other details. Often these solid Vases—White-ground

colors have mostly or even completely disappeared, leaving only the outline drawing.

Our collection includes a good series of these lekythoi (Cases R, Q, P), in which a gradual development can be observed. The earlier examples belong to the years immediately preceding and following the middle of the fifth century, and have the diluted black glaze used either for the outlines of the figures, or for the palmettes on the shoulder of the vase (Cases R and Q). Here we find the same simplicity and dignity that we noted in contemporary red-figured vases, while technically, both in quality of the white slip and in delicacy of execution, they show the high-water mark of this style. Four lekythoi

Case R (Case R, top shelf) are among the best productions of this kind (fig. 111); they are closely allied in style to the red-figured lekythos in Case L by the Achilles Painter. Some of the other paintings can also be ascribed to individual artists,[1] just as in the red-figured vases. Most of the scenes on such vases show the departed and their relatives in the house or at the tomb.[2] An interesting subject is a "prothesis" scene, the laying-out of the deceased, with mourning women tearing their hair. On another lekythos is a seated youth receiving or giving an apple to a woman; the unusual experiment is here tried of painting the flesh of the youth in color.

Cases P, Q Another series of white-ground lekythoi, in part slightly later than the preceding, shows the drawing entirely in dull color (P and Q). The solid washes are generally confined to one or two shades, preferably red and black. Sometimes, however, especially in the examples of the last two decades of the century, as many as four or five colors

[1] Cf. Buschor, Münchner Jahrbuch der bildenden Kunst, 1925, pp. 14 ff.

[2] That the departed is represented as the chief mourner at the grave has been shown by Buschor, op. cit., pp. 10 ff.

are employed, and a gay, highly decorative effect is produced thereby. We may note an especially fine example lent by Albert Gallatin (Case P, bottom shelf). The subjects of the scenes are confined almost entirely to mourners at the tomb, among whom the dead regularly appears, sometimes seated on the steps. Several of our vases show variations of this theme: one has a man and a woman clasping hands; on two, Hermes is escorting the dead to Charon's boat; on another, a mother accompanies her child on the last voyage (fig. 112). The child is standing on the bank, dragging his toy cart at his side; he is beckoning a last farewell to his mother, who is wrapped in her himation. Charon stands expectantly at the prow of his boat, ready to ferry the little newcomer across to the abode of the dead.

FIG. 112. WHITE LEKYTHOS MOTHER AND CHILD APPROACHING CHARON'S BOAT

It is noteworthy that in these representations dealing more or less directly with death, there is a quiet restraint in expressing grief for the departed. Prothesis scenes with the laying-out of the deceased and with women tearing their hair are exceptional. Mostly, sorrow is implied rather than depicted, or shown only in the sadness of the mourners. It is the same feeling of reserve that we notice on contemporary and fourth-century gravestones (see p. 258), which is characteristic of the Greek love of beauty as against realism in art.

The art of engraving stones reached its height in the

Engraved Gems
Case H

second half of the fifth century. Our collection includes several good pieces (Case H). The favorite shape employed is the scaraboid, which is generally large and thick and is perforated lengthwise, so as to be worn on a swivel either as a pendant or on the finger; but other stones also occur. A fine example of a scaraboid is a carnelian engraved on one side with a crane, on the other with a nude woman standing by a wash-basin. A burnt chalcedony has an unusual subject—a man holding aloft the garment of a woman who crouches in front of him (fig. 113). The composition gives an extraordinary effect of space, and the figures, small though they be, have an almost sculptural equality. Animals are popular subjects. Our specimens include representations of a lion, a stag, another crane, a dog, a bull, and a horse. On the stone with the horse is inscribed ΣTHΣIKPATHΣ, Stesikrates, probably the name of the owner. Several Graeco-Persian gems show an interesting mixture of Greek and Persian elements. They were evidently made by Greeks for Persians, the subjects being Persian, the style and execution wholly Greek. A chalcedony with a Persian lady and an agate with a Persian warrior are characteristic examples. A rectangular agate with a Persian horseman spearing a boar and animals on the faceted sides is a loan from the American Numismatic Society. Two others are lent by Edward T. Newell, one an exceptionally fine chalcedony cylinder with

FIG. 113.
IMPRESSION OF AN ENGRAVED GEM

FIG. 114.
COIN OF AKRAGAS

a Persian horseman shooting an arrow at a lion. A stone cylinder with a Greek warrior spearing a lion is bequeathed by Richard B. Seager. Etruscan stones likewise reflect the developed free style prevalent in Greece; but the scarab is retained for shape. The best example in our collection is engraved with a scene of Herakles throttling the Nemean lion. Other representations are a winged Athena, a female winged divinity, and a centaur shooting an arrow.

FIG. 115. COINS OF SYRACUSE

Among our coins of this epoch (Case C) is a series of splendid Syracusan decadrachms (fig. 115), struck soon after the triumph of the Sicilians over the Athenian navy. The female head with surrounding dolphins, and the quadriga on the reverse show the heightened sense for interrelated composition which artists now attained. The skilful manner in which four galloping horses are represented abreast in relief is comparable to the similar achievement on the Parthenon frieze. An unusual feature is the artist's signature, Euainetos in two cases and Kimon in four. The youthful river god on the tetradrachm of Selinus is represented in the easy, harmonious pose familiar in contemporary sculpture. Two coins of Naxos have a squatting satyr in front view, in which the artist has dealt ably with a difficult pose and has admirably suited his figure to the circular space. As examples of

Coins *Case C*

animal sculpture on a small scale the eagle head on the staters of Elis and the eagles devouring a hare on the coin of Akragas (fig. 114) could hardly be surpassed. The reverse of the tetradrachm of Amphipolis shows the decorative use to which the inscription could be put. The handles of the krater on the Theban coins are similar in type to the bronze handles in Case L. The head of a lion on the Leontinoi series is a punning allusion to the name of the city, a not unusual feature. The tetradrachm of Ainos in Thrace, with its head of Hermes and its goat, is a good example of workmanship in outlying districts.

SIXTH ROOM

FOURTH CENTURY B.C.

THE Peloponnesian war had ended in the year 404 B.C. with the downfall of the Athenian empire. Sparta had championed the Greek states in their fight for independence and had been successful. But it was soon apparent that she had done so only to humble her rival Athens, and that she regarded herself as in control of the former Athenian dependencies. These states found that they had merely exchanged one master for another and that Spartan rule was much more offensive than the Athenian had been; for Spartan garrisons were placed in many of the cities and the democratic parties deprived of their power. Moreover, Sparta did not even have the excuse of protecting the Aegean world from Persian aggression; for, in exchange for Persian recognition of Spartan leadership over Greek states, she calmly abandoned the Greek cities of Asia Minor to Persia.

The power of Sparta was not long-lived. She was defeated by Thebes in the battle of Leuctra in 379 B.C., and the leadership of Greece then passed to Thebes. But Thebes was no more successful, and when Epaminondas, the great Theban general, was killed in 362 B.C., she too was no longer able to maintain her position. It was clear that the unification of Greece could not be evolved from

within. Love of autonomy among the individual states was too great, their jealousy of each other too strong to make the formation of a United States of Greece possible. Constant strife had, moreover, weakened the country, and when at last a formidable enemy from without appeared in the person of Philip of Macedon, she could offer no effective resistance. Happily the Macedonians, though looked upon as barbarians by the Greeks, were of a kindred stock, to whom the Greek civilization readily appealed. The conquest of Greece was therefore not an overthrow of Greek civilization, but rather the reverse. When Philip's brilliant successor, Alexander the Great, conquered one by one the old Oriental kingdoms and brought the whole of Eastern Asia and Egypt under his sway, founding Greek cities wherever he went, he spread Greek influence over a much vaster area than the most ambitious Greek could ever have dreamed possible. This extension of Hellenic culture far beyond the boundaries of Greece itself resulted in the "Hellenistic" age, which we shall consider in the next section.

The effect of these historical events on the art of the fourth century is of great importance. Internecine wars and local intrigues were not likely to call forth the same high spirit of patriotism as had the war against Persia. Hence the ideal of the state lost much of its former glamour. Moreover, the teachings of poets and philosophers like Euripedes, Sokrates, and the Sophists had made people rely on their own judgment, instead of blindly obeying authority. All this tended to raise the interest in the individual. It is just this difference which we observe in the arts of the fifth and fourth centuries. Instead of the idealism and impersonality of the fifth century, we find now introduced a personal, individualistic element. This individualism is not very marked, especially if judged by

modern standards, for the traditions of the Pheidian period were still strong; but it is nevertheless unmistakable. We are, in fact, on a different plane. The lofty conceptions of the fifth century have been changed for more human standpoints; and the products of the new epoch, though they still satisfy our sense of beauty, no longer call forth our reverence.

Marbles

The larger marble sculptures of this period are exhibited in the Central Hall and described on pp. 256 ff. On account of the lighting, however, an exception has been made in the case of the head of an athlete, which is shown in this room on Pedestal L, but is described on p. 270. A number of smaller pieces show the charm and delicacy of fourth-century work. A statuette of Aphrodite conceived as bending down to loosen her sandal (Case H) is a Roman copy of a famous fourth-century original. There are many replicas preserved of this graceful motive. In spite of the mutilated condition of our statuette it still conveys the evanescent charm of the Praxitelean school. We can reconstruct the original composition from a better-preserved terracotta in this attitude (No. 23.160.20, Case K, west end); but the marble Aphrodite must have had an additional little Eros by her left breast—to judge from the traces preserved here.

Case H

Pedestal S

A small gravestone (Pedestal S) has a farewell scene in low relief. A youth, Erasinos by name, as we learn from the inscription at the top, is clasping the hand of his mother. A little boy stands by his side and his dog is jumping up at him. It is a slight work but it has a beautiful simplicity and poise (compare the other gravestones in the Sculptural Hall, pp. 256 ff.). The finial and the lower part of the slab have been restored in plaster. A relief of Hermes and the nymphs (Case D) is another charming product of this period.

Case D

Case G Several attractive pieces are placed in Case G. A head of a youth, from Tarentum, perhaps formed part of a metope, for the sketchy treatment of the left side indicates that the head was originally seen in profile. This applies also to a head from Athens with remains of a hand. A small head, on the same shelf, is reminiscent of the Hermes of Praxiteles. Though the workmanship is sketchy, the artist has caught much of the charm of his master. A fragment from the Tholos at Epidauros is the gift of Philip Lydig. It is a piece of the frieze which decorated the circular wall of the Tholos. The head-band of this chapter (p. 167) shows the richness of the whole composition of the frieze, while in our little fragment we can appreciate the delicacy of the carving. A noteworthy *Case X_2* piece in Case X_2 is a relief with a youth on horseback, recalling in subject and style the relief No. 53 in the Sculptural Hall (p. 274). A fragment from a relief, placed *South Wall* on the south wall, shows a female figure sitting on a pillar, in a pensive attitude. It is evidently part of a replica of the well-known relief of Aphrodite persuading Helen to join Paris, which exists in several copies. The figure here shown is Peitho, Persuasion; we know from the other copies that beneath the pillar were seated Aphrodite and Helen, while opposite them stood Paris with Eros. A comparison with the relief in the Naples Museum, which is the best-known replica, shows that the Peitho on our fragment agrees in all details with the corresponding figure in that *Case B* relief. An interesting inscription (Case B) on a marble slab records expenditures (for maintenance or repairs?) on public buildings, including the Odeon and the Parthenon. It can be dated in the first half of the fourth century.

Bronzes—Statuettes *Case K_2* A fine bronze statuette is placed in Case K_2. It represents an athlete standing in a beautiful rhythmic pose (fig. 116). The finished execution of the graceful,

slim body shows that a great master was here at work. Its combination of restraint and natural grace is characteristic of the fourth century B.C., and the proportions of the body with the long legs and the small

FIG. 116. BRONZE STATUETTE OF AN ATHLETE

head point to the influence of the great sculptor Lysippos. The action was probably that of a diadoumenos. In his right hand he held the short end of the fillet while with his left he was winding the other, long end round his head. The depression made by the fillet in the hair is clearly marked, especially at the back, and in the front part of the head is a hole for fastening.

Several other bronze statuettes of this period are in

Case G

Case G. A beautifully finished piece represents a bearded man standing with his right arm raised. Though the attributes are missing, we can identify him, from his general type, as Poseidon. Originally he must have held a trident in one hand and perhaps a dolphin in the other. A statuette of Hermes sitting in an easy attitude on a rock is a beautiful, harmonious composition, reproducing probably a famous statue. The purse which he holds is an

FIG. 117. SILVER PHIALE
PARCEL GILT

attribute of Roman origin, so that the execution must date from that epoch. A statuette of Aphrodite is a Roman reproduction of the Knidian type of Praxiteles.

In this case has also been placed a silver phiale or shallow bowl tastefully decorated with a rosette (fig. 117). It is cast and chased, of massive silver, with effective parcel gilding. Such bowls were doubtless used for libations and must once have been common enough, but few of them have survived on account of the precious nature of the material. The swing of the outline in our shape, the crispness of the work, and the heavy weight suggest a date in the fifth to fourth century B.C.

Bronzes—Mirrors

In the preceding section we have described a number of Greek mirrors with covers ornamented with repoussé reliefs, and occasionally also with engraved scenes (see p. 148). Several examples of this type belonging to the

fourth century are also included in our collection (Case E). *Case E* Of these perhaps the finest has a relief representing two Pans engaged in a quarrel, with Eros intervening (fig. 118). One Pan has seized the other by the arm and is pulling him away against his will. Eros, who has apparently just arrived on the scene, is about to strike a blow at the remonstrant. The locality is indicated as a mountain

FIG. 118. BRONZE GREEK MIRROR WITH COVER
EROS AND TWO PANS

side by the rocky ground and the flowering plants. Both the composition of this group, which is skilfully adapted to the circular field, and the execution are excellent. The thick-set bodies of the Pans with their coarse-featured faces are well contrasted with the slender figure of Eros, and the physical exertion and intentness of all three are splendidly portrayed.

Another mirror of high artistic quality is decorated with a relief of a seilenos and a man in Scythian costume. The seilenos is seated on a rock covered by a lion's skin and is playing the double flutes. He has the usual snub nose, animal's ears, and tail. The youth seated opposite him is characterized as a Scythian by his long trousers and pointed leather cap. The subject of the scene is not

certain. The seilenos playing the double flutes suggests Marsyas, in which case the figure opposite may be the Scythian slave who flayed Marsyas alive, as a punishment for his presumption in challenging Apollo to a musical contest. The subjects of the reliefs of two other such mirrors are Dionysos and Ariadne, and the head of a woman in profile. A relief which originally belonged to a mirror shows Aphrodite seated on a rock, with two Erotes. The graceful composition and the dainty postures of the figures make this a typical example of fourth-century work.

A mirror cover, given by J. Pierpont Morgan, has on its under side an engraving representing a toilet scene[1] (fig. 119). Two women are sitting opposite each other; one is in the act of doing her hair, while the other is holding up a mirror for her. The drawing is of great fineness, the lines of the garments and of the hair and all details being engraved with delicacy and freedom. As is often the case in mirrors of this type, the figures were silvered. The relief which decorated the outer side of the cover has disappeared.

Besides mirrors on stands and mirrors with covers, a third type was prevalent in classical times, viz., mirrors with handles. This form, which corresponds more nearly to our own hand mirrors, was in common use among both the Greeks and the Etruscans from the sixth to the third century B.C. Though we have as yet no Greek examples, except those which belong to the Cesnola Collection (in Gallery D 14), the Etruscan type is well represented in our collection. These Etruscan mirrors can be divided into two classes: one is provided with a tang for insertion in a wooden or bone handle; the other has a handle cast in one piece with the disk. In this case are exhibited our

[1]This has been published by Furtwängler in Furtwängler und Reichhold, Griechische Vasenmalerei, Series II, Text, p. 42, fig. 18.

examples of the former type, which is the earlier, being prevalent at the end of the fifth century and throughout the fourth century B.C. The backs of these mirrors are decorated with engraved scenes. An examination of these will show what a high standard the ancients attained in this difficult art. The names of the various personages represented are often inscribed in Etruscan letters, a custom probably borrowed from Greek vase-paintings. One of the finest examples in our collection is decorated with a scene of Aphrodite persuading Helen to join Paris. Two other beautiful specimens are engraved with a satyr pursuing a maenad and Achilles slaying Memnon. These three spirited scenes were undoubtedly closely copied from Greek originals. The subjects of the designs on the other mirrors are Peleus surprising Thetis at her toilet; Athena between Thalna and Sime; Odysseus attacking Circe; Bellerophon slaying the Chimaera; and Admetos and Alkestis kissing each other. Both the subjects and the style of the drawings show how closely dependent the Etruscan artists were on Greece.

FIG. 119. BRONZE MIRROR COVER TOILET SCENE

In the same case is a relief representing Eros standing in an easy, graceful pose, with a jug in one hand and a bowl in the other. The curved surface makes it probable that it decorated a hydria. Two bronze ornaments, perhaps from a vase, have effective palmette motives. A jug in

Bronzes—Miscellaneous

Case G Case G is decorated with a beautiful design in *à jour* relief, of an inverted anthemion rising from akanthos leaves.

Tomb Group *Case J* An interesting tomb group is shown in Case J. It consists of objects in different materials, chiefly bronze, said to have been found at Bolsena (see fig. 121). From the fact that a large number of the pieces are toilet articles, we may assume that the tomb was that of a woman. Many are inscribed Suthina (ΑΗΙΟVΜ), in Etruscan letters, a word not infrequently found on Etruscan bronzes and apparently signifying "tomb article." Two black-glaze vases definitely date the tomb in the fourth to third century B.C., and this evidence is confirmed by some of the other objects, which are decorated in the Etruscan style of that period. The chief interest of this group is that it gives us a good idea of the kind of articles placed together in a tomb. The bronze objects consist of a mirror with an engraved design representing the release of Prometheus, a patera with a handle in the form of a winged Lasa, a bowl, a jug, a cista, and a plate from an incense-burner. A dainty little box (fig. 120), a pointed amphora with scroll handles, and a strigil are of silver. There are also a number of objects in iron and clay, as well as a gold ring, which is exhibited in Case C.

FIG. 120. SILVER PYXIS

Terra-cottas—Statuettes The changes which the individualistic conceptions of the fourth century wrought in art are nowhere so convincingly shown as in the "Tanagra" statuettes.[1] The lofty

[1]The reason these statuettes are commonly called "Tanagra" is that figures of this type were first found about 1870 in tombs in the little

remoteness of the fifth century has here completely disappeared, and a purely human charm has taken its place. We have before us no longer divinities whose sublimity evokes worship. The women, youths, and children portrayed in these graceful little figures are as human as ourselves; and it is probably this very quality which has made them so popular today. They require no complicated ar-

FIG. 121. BRONZE VASES
PART OF A TOMB GROUP

chaeological explanation. What story they have to tell they can tell themselves; for they represent the people of their time as we might have seen them any day, only transformed into works of art by their makers' exquisite sense of beauty.

Our collection includes many excellent examples of such statuettes (see Cases A, B, K, L_2, N; fig. 122). The most

Cases A, B, K L_2, N

Boeotian town of Tanagra. Since then similar figures have been unearthed elsewhere, but the extensive discoveries at Tanagra make it certain that they must have been particularly popular in that vicinity. The provenance of the examples in our collection is not always known. From their type many can be assigned to Tanagra, while others come from Attica and other regions in Greece proper.

successful are the figures of the women and girls. We see them standing in restful poses, sometimes leaning against a pillar, occasionally walking or sitting, but mostly quiet, serene, and a little pensive. Only rarely are they portrayed in a definite action, such as doing their hair, carrying a child, or playing games. Their garments consist of a tunic (chiton) and a mantle (himation), generally wrapped completely round their bodies and arms. Some wear a pointed hat or a hood formed by pulling up the mantle. Leaf-shaped fans were evidently popular, for many of the women carry them, and baskets, tambourines, and other objects sometimes appear. There is little individual interest; but it may be said without exaggeration that womanly gentleness and grace have never been expressed more simply and more truly than by the artists who made these clay figures. The children are equally charming, and among them we must include the little Erotes with their merry, mischievous faces; for there is nothing godlike left in their conception; they are just like human children except for their wings. The youths are as a rule less successful, being generally conventional; only occasionally, as in figure 122 (center top), do we find a fine, dignified conception.

A company of fourteen actors, said to have been found together in a tomb in Greece, is an unusual group (Case A). The figures show a great variety of types and poses, but all have the conventional insignia of the comic actor, such as the mask, which is generally bearded, and the protruding stomach. The men wear trousers, a short chiton sometimes made of animal's skin, and occasionally a mantle and cap; the women (whose parts were taken by men according to the Greek custom, and who are clearly recognizable as such in our statuettes) wear long chitons and mantles. A few of the figures are identifiable with specific rôles; for

instance, a ludicrous statuette of Herakles with his finger in his mouth, an old nurse and a baby, and a slave. Some of the women appear to wear no masks, but it is more

FIG. 122. "TANAGRA" STATUETTES

probable, since the custom of wearing them was so universal, that the masks of young women were very like real faces. Whether such figures were used by children as puppets, like the burattini in Italy, or whether

they were votive offerings, placed, perhaps, in an actor's grave as an appropriate memorial, we have no means of determining.

In order fully to appreciate the original appearance of the Greek terracotta statuettes, we must remember that they all were painted; and that instead of their present drab surface they showed a rich and varied color-scheme. We need only compare the seated boy in our collection (No. 14.146.4 in Case B), on which the paint is unusually well preserved, with the figures on which it has mostly disappeared to see how much of interest and life was added by the coloring. The predominating colors used were white, blue, rose-pink, and yellow, all light, delicate shades, appropriate to the daintiness of the figures. The majority of the statuettes were made in moulds. The vent-hole at the back was of course added so that the moisture in the clay could evaporate in the baking.

It has been said of the Tanagra figures that they are all sisters but few of them are twins. And this is certainly true. Considering the fewness of the motives, it would have been natural from our point of view to reproduce the same types over and over again. But the love of diversity, so characteristic of the Greeks, prevented such mechanical production. Though the same mould was used many times, variety was achieved by such means as attaching the arms in different ways, changing the pose of the head, adding different attributes, and retouching. These slight differences introduce a refreshing element of originality and save the statuettes from ever being monotonous.

It has often been asked what was the purpose of these little figures. Were they used merely as bric-à-brac, had they a religious significance, or did they play a part in funeral ceremonies? We must admit that we do not know definitely. The majority have been found in tombs; but

whether they were placed there because they were familiar household articles, or for any religious or specifically funerary purpose, is difficult to decide. That they were, at

FIG. 123. FORGERIES OF "TANAGRA" STATUETTES

least in the majority of cases, purely genre figures, without any mythological import, seems clear from their general character.

These Tanagra and related figures can be assigned to the

fourth century and to the beginning of the third century. Their development into other types characteristic of the Hellenistic spirit will be discussed in the next section.

A special use of terracotta figures, which became popular at this period, was that of ornaments for vases. Our examples, placed in Case G, comprise a group of Boreas carrying off Oreithyia, a sphinx, an Eros, and a female figure.

Case G

FIG. 124. CAMPANIAN VASE

A word must here be said about modern forgeries of Tanagra statuettes, which are prevalent in many private and even public collections. When the Tanagra figures were first found, they immediately enjoyed a great popularity. As the supply was soon less than the wide-spread demand for them, the temptation lay near to replenish the stock with forgeries. Accordingly, a flourishing industry of such forgeries grew up, which deceived even experts for a considerable time, until the truth came out.

Forgeries
Case P[1]

A number of such forgeries have been placed in Case P[1] (see fig. 123). There is perhaps no better way to appreciate the simple beauty of the Greek statuettes than to compare them with these modern imitations. The large mytho-

[1]Also in Cases 2 and 4 in the Room of Technical Exhibits (see pp. 341f.).

logical groups are so wholly modern in conception and composition that they do not here come into consideration. But many of the figures copy fairly closely the standing or sitting types of the Tanagra figures; and yet, on closer examination, their un-Greek character is apparent. Compared with the simple naturalness and quiet poise of the Greek figures, these modern creations appear affected and theatrical. This is shown both in the attitudes—especially in the positions of the head and arms—and also in the expressions. Serenity has given place to sentimentality. The drapery is another criterion. It is almost invariably fussy and confused and often lacks construction. Another difference is the greater length of the line from the waist to the knees, which will be observed in many of the forgeries. Sometimes the modern pieces are made from moulds taken from ancient statuettes, in which case it is occasionally difficult to pronounce judgment; for in those cases the style is of course Greek; but even here a certain indefiniteness in the contours and often the addition of inappropriate details betray the hand of the forger.

FIG. 125. APULIAN VASE

We have seen in the preceding section (p. 160) that by the beginning of the fourth century the great Athenian vase industry was on the decline. As a result new ceramic centers came into being, strongly influenced of course by

late Attic work. The most important was South Italy. Southern Italy, or Magna Graecia, was divided in classical times into three regions, Apulia, Lucania, and Campania, differentiated both ethnically and culturally.[1] The population, aside from the Greek colonists, was derived from the Japygians who had invaded South Italy from Illyria, and some Italiote peoples who had migrated south from Central Italy. These native tribes had readily absorbed the Etruscan civilization which had spread throughout the peninsula and from this conjunction of Japygian, Etruscan, and Greek cultures arose the South Italian civilization. The vases reflect this history. Three chief styles can be distinguished—the Apulian, the Lucanian, and the Campanian. The Lucanian vases (about 450–200 B.C.; Case R) are distinguished by their comparative simplicity of style, rare use of accessory colors, and a certain largeness and vigor both in the drawing and in the composition. Probably Lucanian, but with strong Attic influence, is a large bell-krater with Thetis' visit to Hephaistos on one side and on the other an unidentified scene—two winged genii carrying the body of a dead youth to a king seated on a throne.

FIG. 126
APULIAN VASE

Case R

Cases X, Z The Campanian ware (about 350–200 B.C.; Cases X and

[1] I am indebted to V. Macchioro of the Naples Museum for help in this account of South Italian vase-painting.

Z) is characterized by a rather heavy style and by a use of white and occasionally of red as accessory colors, which give it a markedly picturesque quality (see fig. 124). Two large vases with funerary subjects (in Case X, bottom shelf, left) should be noted; the mourners are represented as bringing offerings to a tomb which is in the form of a shrine with a representation of the deceased, similar to contemporary marble tombstones (see pp. 256 ff.).

FIG. 127. APULIAN VASE

Pedestals T-X

By far the most numerous are the Apulian vases (about 450–200 B.C.; Cases and Pedestals T–X). They are perhaps the nearest to the Greek in style. There is a soft graciousness in the compositions and a fine sense of movement in the draperies. The most important in our collection are two vases of large size, one an amphora with a representation of the dispute of Persephone and Aphrodite concerning Adonis (on Pedestal Y; fig. 126), the other a hydria with a scene of Hades carrying off Persephone (on Pedestal W).

Case V

A selection of our better painted specimens is shown in Case V; among these we may note the beautiful "lekane" in the center of the top shelf (fig. 127), the lekythos on the desk of the case with an attractive scene of a little girl in a swing, and a small cup with the head of a woman (fig. 128). A specially interesting piece is a bell-krater with a representation illustrative of the Greek theater (fig. 125). The scene is taken from the Phlyakes, the farces which were developed in Southern Italy in connection with the Doric comedy in Sicily, and is evidently a parody of a tragedy. It brings vividly before us the boisterous character of these plays.

FIG. 128. APULIAN CUP

South Italian vases were intended for the decoration of tombs and their subjects are mostly appropriate to this purpose. The dead are represented in shrines or standing by gravestones receiving offerings, or they appear as they did while alive, pursuing their ordinary occupations. Mythological and "conversation" scenes occur only occasionally, evidently derived from Greek prototypes. The influence of late Etruscan art is also evident, as seen especially on Apulian vases, in a similarity of costume: shoes, striped jackets, cross belts, and helmets with high plumes. Several vases of large size, painted entirely black with occasionally the addition of a gilt wreath, are shown on Pedestals Q and V_2 and on the tops of Cases T and X.

A comparison between these Italiote vases and the Athenian ware of the fifth century will show important differences. In the former the black glaze has rarely the rich, luminous quality of the Attic products; the shapes

have not the precision and finish; and, above all, the types of the figures and ornaments, the generally crowded compositions, and the profuse use of yellow and white as accessory colors impart to these vases a certain baroque aspect. In the better examples the elaborateness of shape and decoration gives an impression of richness and splendor; but in the less successful ones the indifferent workmanship and inherent poverty of invention have a monotonous, decadent effect. With the conquest of South Italy by

FIG. 129. COINS OF TARAS, OF TERINA AND OF RHODES

Rome at the end of the third century B.C. the style died out and the red-figured technique, which had had a life of over three centuries, came definitely to an end.

Engraved Stones *Case C*

We have only a few examples of Greek engraved stones of this period (Case C). The representations consist of animals attacking their prey, and various deities. The Etruscan stones are mostly of careless execution, being roughly worked with the round drill, without any indication of detail.

Coins *Cases M, O*

In contrast to the gems, the coinage of the period remains at a high level (Cases M and O). Such compositions as the youth on the dolphin from Taras (fig. 129, left), the seated Nike from Terina (fig. 129, center), and the goat from Ainos show as yet no deterioration from former accomplishments. The range of subjects becomes wider, approaching occasionally even the genre. A coin of Herakleia shows

Herakles strangling the Nemean lion by means of a hold well known to wrestlers; a stater of Aspendos, two wrestlers engaging; two of Kelenderis, a rider sliding down from his horse. The heads of Rhodes (fig. 129, right) and of Ainos are interesting examples of an experiment in full-face rendering, which was soon abandoned, for the wear to which coins are subjected made it impractical. Our coins of Alexander the Great, with portrait head of Alexander as Herakles, illustrate the great change which came about in the character of coin types in the later part of the fourth century. The loss of Greek independence is reflected in the disappearance of city emblems, now largely replaced by portraits of rulers. The head of Ptolemy Soter on the gold stater of Egypt is the first instance on a Greek coin of a portrait of a living man.

SEVENTH ROOM

HELLENISTIC PERIOD

THIRD TO FIRST CENTURY B.C.

WITH the conquests of Alexander the Great, Greece entered upon a new phase of her history. She had subdued the old kingdoms of the Orient and extended her borders far beyond the confines of her own country. Her history is henceforth bound up with that of the great Hellenized world which she had created. This new world she was unable to control politically. With Alexander's death the old Greek inability to combine reasserted itself, and after long struggles between the Macedonian generals who succeeded to Alexander's empire, three separate kingdoms —Macedonia, Syria, and Egypt—were finally established. But presently quarrels arose among these also, and in a long series of wars their strength was gradually sapped. This was the more disastrous since a new power was in the meantime rising in the West. Rome, from being merely the chief city of a handful of Latin tribes, had gradually subdued most of Italy. She had in turn conquered the Etruscans, the Gauls, and the Samnites. Only one rival remained—Carthage. When Hannibal, the great Carthaginian leader, invited Macedon to join him against Rome,

the East, not recognizing that her own future was at stake, failed to intervene. Hannibal was finally defeated in 202 B.C. Shortly afterward Rome defeated both Greece and Asia, and thus became the controlling power in the Mediterranean. For some time she was content with this indirect control rather than complete sovereignty, especially as constant civil wars at home demanded her attention. It was not until the time of Augustus (31 B.C.) that the East and West were finally combined under one great Roman empire, and with its establishment began the Roman Imperial era, described in the next section.

Though politically Greece had shown her incapacity to become a strong unified power, the greatness of her civilization was such that it nevertheless conquered the whole world. Not only did new centers of Greek art and learning arise all over Asia Minor and Egypt, but Rome herself eagerly adopted Greek culture and modeled her literature and art on those of Greece.

The question that concerns us here is: How was Greek art affected by this expansion? First, it may be said that it acquired a new lease of life. At a time when it had passed its prime and a period of decline was bound to set in, the infusion of new blood added several centuries to its career. Its character, moreover, underwent a great change. The aim of the artist was no longer idealism or pure beauty, as it had been in the fifth and fourth centuries, but realism. This realism was often tempered by the old idealistic tendencies, and many works harking back to the former styles were still produced, especially in Greece proper. But in the new schools of Asia Minor the realistic spirit was strong. It showed itself in various ways: the modeling became more anatomical and scientific, the sculptor being anxious to copy nature in every detail; the interest of the artist was broadened to include a larger variety of

subjects, and old people, children, and even caricatures were studied with new insight; also, a certain love of display, the natural outcome of realism, began to assert itself. But though in conception Hellenistic works do not reach the former lofty standards, they often exhibit great vigor of treatment and remarkable skill in execution. The vitality of Hellenistic art is, moreover, shown in its independence. In many of its creations there is a great fertility of invention; and even when it borrows types from earlier works, it often transforms them so completely as to make them its own.

FIG. 130. MARBLE HEAD OF A BARBARIAN

Marbles

The large marble sculptures of this period in our collection are exhibited in the Sculptural Hall (pp. 275 ff.). Several smaller marbles are shown in this room and in the adjoining Eighth Room. The head of a young girl in Case A shows the influence of the works of Praxiteles both in conception and in execution. It is full of gentleness and charm, and the surface has a beautiful evanescent effect. There is, however, a lack of definition and finish about the modeling wholly different from fourth-century work. In other words, it lacks the strength which early Praxitelean works always show. At the top of the head is a large quadrangular incision for the insertion of another piece. It is possible that this consisted of a veil which covered both the top and the back of the head. The head of a barbarian (Pedes-

Case A

Pedestal Q tal Q; fig. 130) with deep-set, expressive eyes is a Roman copy of a fine Hellenistic type in a realistic vein. Two

Case J small marble heads are in Case J. One is a remarkable representation of a female Pan with head thrown back and eyes half closed in evident ecstasy.

Case T Six painted stelai, placed in Case T, are of special interest. They were found at Hadra, near Alexandria, in the same cemetery as the vases in Cases V and X, and like them can be dated to the third century B.C. The inscriptions show that most of them were erected over the graves of Galatians. The paintings, executed in various shades of red, blue, yellow, and mauve, represent the deceased as he appeared during his life, or taking his farewell—just as do the fourth-century grave reliefs.

Bronze and Silver Statuettes

The bronzes in our collection include a number of excellent examples of this period, and well illustrate the various trends of Hellenistic art. A statuette of an old bearded man (fig. 131), to be identified perhaps with Hermarchos, is probably the finest Greek portrait on a small scale now in

Case K existence (Case K). The dignity of the pose and the lifelike rendering of the figure combine to make it a masterpiece of its kind. The subject is treated with a mingling of idealism and realism. The features are very individual, the skin where exposed is represented as shriveled by old age, while the prominence of the abdomen is faithfully rendered. But in spite of this marked realism with regard to details, the figure as a whole is full of force and dignity, and the general conception is more suggestive of full-size sculpture than of a work of small dimensions. Moreover, the arrangement of the drapery in a few sweeping folds contributes to the effect of quiet simplicity. The figure was originally mounted on an Ionic bronze column of which only the capital and the core of the shaft are preserved.

FIG. 131. BRONZE STATUETTE
HERMARCHOS (?)

The probable identification of the statuette as a portrait of Hermarchos is based on its close resemblance to a bust from Herculaneum in the Naples Museum, which is inscribed with his name (see Museum reproduction No. 1047). In execution, however, our statuette is greatly superior, having all the spirit and animation of an original Greek work, while the Herculaneum bronze is a somewhat indifferent Roman copy. Our information about Hermarchos is scanty, none of his writings having survived; but we know that he succeeded Epicurus (see pp. 281 f.) as head of the Epicurean school of philosophy about 270 B.C., a date which would agree with the general style of our statuette.

FIG. 132. SILVER BRACELET WITH PENDANT

Case H_2

A statuette of the drunken Herakles is an excellent product of Hellenistic art (Case H_2; fig. 133). He is represented reeling backward, his head thrust forward, his legs wide apart. Both arms are missing, but from a better-preserved statuette of this type in the Parma Museum, we learn that the right arm was extended, the hand probably holding a cup, and that the left was lowered. Such a subject, showing the less heroic side of Herakles, would never have been attempted by an earlier artist; but to the sculptor of our statuette it was a theme full of new possibilities, and well adapted to show off the strong, muscular body of the hero—which, indeed, he did with great ability. It should be noted, however, that the drunkenness of Hera-

kles is suggested only in the pose; there is nothing in the expression of the face to indicate it—and this is characteristic of the mingled realism and idealism of Hellenistic art.

A silver bracelet with pendant (Case O; figs. 132 and 134) is a rare, exquisite piece. From a chain of rather heavy double links is suspended a pendant in the form of a satyr playing the syrinx. He is half crouching, half sitting, with the hoof of one leg tucked under the knee of the other in a charmingly lifelike attitude; and though only a little over an inch in height, is modeled with all the care and finish one might bestow on an important statue. The bent little body, the shaggy hair on the goat's legs, and every feature of the face are beautifully rendered; even such a detail as the curved fingers as they press on the pipes of the syrinx is carefully indicated—though it can hardly be seen with the naked eye. But most remarkable of all is the expression of the face. The satyr is evidently absorbed in the music he is making and he is giving himself up completely to his pleasurable sensation. The piece was obviously intended to be seen from all sides, and was composed so that it could be enjoyed from every angle as it hung suspended from the wrist of a fortunate human being. The preservation is excellent. The most serious blemish

Case O

FIG. 133.
BRONZE STATUETTE
DRUNKEN HERAKLES

is a small cut on the nose which gives it a flattened appearance, and some black stains (on both the chain and the pendant) caused by the oxidation of the silver.

Case N A number of smaller bronze statuettes of high quality will be found in Case N. The statuette of a grotesque figure is a masterpiece of Hellenistic bronze work (fig. 135). The execution is both careful and spirited; and the

FIG. 134. PENDANT OF THE SILVER BRACELET
SATYR PLAYING THE SYRINX

rendering of the face with its half-leering, half-pathetic expression gives a very human interest to this deformed creature. Moreover, technically it is of importance, illustrating as it does the care with which some ancient bronzes were worked and decorated. Both forearms (now missing) were evidently made in separate pieces and inserted. The whites of the eyes are of silver; the irises and pupils have fallen out, but were probably of some other material. The two protruding teeth are of silver; the hair and whiskers are covered with a thin foil of niello, and the little buttons on the sleeves of the tunic are also of niello. Though the black niello can now hardly be distinguished from the dark patina, it must originally have been most

effective when contrasted with the golden color of the bronze.

Two diminutive statuettes in the same case are worked with astonishing freshness and vigor, considering their small size. One shows Herakles struggling with the Nemean lion, the other a dancing satyr, of the same type as the famous bronze in the National Museum of Naples. An actor is represented in a dramatic pose as if reciting. He wears the conventional mask of comedy, but that in no way detracts from the realistic impression of the acting, showing how much can be expressed by the attitude apart from the play of features. Another figure also in a declamatory pose but without mask may also be an actor. The statuette of Antiocheia, the personification of the city of Antioch, is a reduced copy of a famous work by the sculptor Eutychides.

FIG. 135
BRONZE STATUETTE
A GROTESQUE FIGURE

Case D

In Case D are placed other noteworthy bronzes. The range of subjects shows the enlarged scope of Hellenistic art. The statuette of a negro boy (fig. 136) with a mantle twisted round his waist is a fine realistic study. The characteristic features of the race—the slouching gait, the wide mouth with thick lips, the short broad nose, and the woolly hair—are rendered with a refreshing naturalism. The statuette of a striding satyr of Pergamene type is a good Roman copy of a Hellenistic work. The bust of a barbarian wearing a mantle and sword is a sensitively modeled piece of great beauty (fig. 137). The group of wrestlers

and those of youths carrying the dead body of a companion are decorative handles from Etruscan cistae or toilet-boxes.

Bronzes—Mirrors *Case D*

In Case D, on the center and bottom shelves, are shown examples of metal mirrors of this period. They are of the later Italic type referred to above (see p. 174), with handle cast in one piece with the disk and terminating generally in the head of an animal. Such mirrors have been found chiefly at Praeneste, and were therefore probably both invented and mainly manufactured there. Though in many respects to be distinguished from the earlier Etruscan ones (see p. 174), they must still be regarded as intimately connected with them. They date from the end of the fourth and the third century B.C.

FIG. 136. BRONZE STATUETTE A NEGRO BOY

The backs of these mirrors are, as in the earlier examples, decorated with engraved scenes, but these are mostly of careless workmanship and the range of subjects is limited. Favorite representations, repeated again and again, are the two Dioskouroi, generally accompanied by two women, and the winged goddess Lasa. Several such are in our collection. By far the finest example we have is one decorated with a scene of Aphrodite fishing, with Eros aiding her. The landscape is suggested by the rocks on which the goddess is seated, the palm tree between her and Eros,

and the flowering plants. The drawing is graceful and lifelike. This is undoubtedly earlier than the other specimens, belonging probably to the fourth century, and if not executed by a Greek artist, was certainly directly inspired by a Greek original. Inscriptions are much rarer on these mirrors than in the earlier Etruscan ones; and they are sometimes in Latin, which was the current language of Praeneste. This is the case with one of our mirrors with a representation of the union of Juno and Hercules, in their character as deities of matrimony.

FIG. 137. BRONZE ATTACHMENT
BUST OF A BARBARIAN

A silver mirror said to be from Olbia, South Russia, is of an unusual type. It consists of a disk surrounded by an openwork border in silver-gilt, the whole mounted on a hemispherical wooden block. The wood was probably originally covered with some fabric. The design of the border is very attractive. Palmettes, scrolls, akanthos leaves, flowers, and birds are combined into a rich and harmonious pattern, highly decorative in effect. A bronze plaque of roughly triangular shape may have served as a horse's nose-piece. It has incised scenes in late Etruscan style.

A few decorative bronze pieces will be found in Case B. Especially noteworthy are two disks with finely worked reliefs, one of a young satyr, the other of an old bearded satyr (fig. 138), which originally served as decorations in

Bronzes—Miscellaneous *Case B*

horse-trappings. They were found at Elis with six other pieces now in the British Museum. The faces of the satyrs are modeled with great realism, every detail being carefully rendered; the eyelashes, for instance, are indicated by delicately incised lines on the lids. A pair of ornaments, each in the form of a mule's head, are also pieces of fine workmanship. Such ornaments were used to decorate the upper front corners of the curved rests placed on couches of late Greek and early Imperial type. Several bronze and silver cups have finely designed handles.

FIG. 138. BRONZE RELIEF AN OLD SATYR

Cases G, R, S

The other bronze utensils and implements of this period are placed in Cases G, R, S. They include an Etruscan candelabrum, Italian helmets of a type found on the battle-field of Cannae (216 B.C.), two cuirasses, a colander, and a meat-hook.

Terra-cottas

The custom of fashioning small figures in painted terra-cotta, which, as we saw, had become very popular in the fourth century, was continued in Hellenistic times. The chief center for their manufacture, however, shifted from Tanagra to regions outside Greece proper. The little town of Myrina in Asia Minor, for instance, has been rendered famous by the extensive discoveries made there during excavations in the years 1880–1882. Tarentum in South Italy likewise proved a particularly fruitful field.

Cases C, J, M, P, R

Our collection includes specimens from Myrina, Smyrna, Pontos, Herakleia, and especially from Tarentum (Cases C, J, M, P, R). A comparison between these and the Tanagra examples will show the differences which the Hellenistic

spirit produced in these little statuettes. Instead of the quiet, gentle women, youths, and children of the preceding epoch, we have mostly figures in lively attitudes, often of mythological character (fig. 139). Some types are indeed copied more or less directly from the Tanagra figures; but even in these a new striving for effect is generally notice-

FIG. 139. TERRACOTTA STATUETTES
ASIATIC TYPES

able. Among our Asiatic examples (Case M, north side) the finest are a flying Victory in which the forward sweep of the figure has an almost sculpturesque grandeur, and a flying Eros given by W. S. Davis. A little boy with a cock, two comic actors, and a Priapos, the god of fertility, carrying an armful of fruit, are other noteworthy pieces.

From Tarentum we have about one hundred pieces, including several tomb groups. These are not, as is the case in the other figures in our collection, selected examples; but they represent a fairly complete series of the

most characteristic Tarentine types (see fig. 140). We can see what kinds of objects were placed together in a tomb (south side of Case P); and we note the great difference between careful work, in which details were gone over with a finishing tool, and inferior products left as they came out of their moulds. Among the finer examples are included several draped female figures, some statuettes of Aphrodite, and especially two dancing-girls (at west end), who in grace and simplicity of pose almost rival their Tanagra sisters. Besides statuettes there are a number of antefixes, reliefs, and various moulds (Cases C and R).

Top of Case V

An Etruscan frieze decorated with a brilliantly colored relief is an interesting piece, dating probably from the third century B.C. (top of Case V). The decoration consists of a marine scene, with sea-horses and dolphins leaping amid seaweed and shells. Below, a conventional wave pattern indicates the sea. There are in all seven slabs, alike in every detail, so that we may assume that they were made from the same mould. The colors—red, blue, and yellow—are still well enough preserved to give us some conception of the gay effect of the whole. The frieze probably once ornamented an Etruscan tomb-chamber.

Pedestals F, Y Top of Cases G, S

A number of Etruscan urns, used for holding the ashes of the dead, are also included in our collection (Pedestals F and Y, and top of Cases G and S). In shape they are miniature sarcophagi, the cover being ornamented with a recumbent figure, while the body has a gaily painted relief decoration. The subjects have mostly some reference to death, either directly, when a dying person is represented, or indirectly, in mythological scenes of fatal combats. The reliefs on the examples in our collection include two combats of heroes (perhaps Eteokles and Polyneikes) and two battle-scenes of a hero fighting with a ploughshare.

The latter may be Echetlos, who we are told by Pausanias (I, 32) appeared in the battle of Marathon to help the Athenians against the Persians and "slaughtered many of the barbarians with a plough." One, which is of stone, not terracotta, has a representation of a woman on her death-bed. Several of the urns have Latin inscriptions in Etruscan letters, giving the names of the deceased. The

FIG. 140. TERRACOTTA STATUETTES
TARENTINE TYPES

style of the reliefs is late Etruscan of the third century B.C. The facts that many of the compositions occur over and over again and that the work is generally careless show that they were regarded as rather cheap products. The gaudy paint preserved on some of the examples makes them more effective than they otherwise would be.

On top of Case S are the head of a youth, almost life size, and a fine antefix, decorated with a relief of two goats' heads butting, which rise from akanthos leaves and are surmounted by a palmette (see tail-piece, p. 210). The

surface of the leaves and the shaggy hair of the goats are particularly well rendered. Extensive traces of paint are still preserved.

Vases

We have seen how during the fourth century potters walked more or less in the footsteps of their predecessors, and produced painted vases on the same general principles, if not of the same quality, as the Athenian red-figured ware. The Hellenistic potters, on the other hand, tried new paths. The most important of these were the use of other colors besides the black glaze covering the surface of the vase; the painting of naturalistic decorative designs *over* the black glaze or other body color, instead of the figured scenes reserved in the red clay; and the use of relief decoration in imitation of metal ware. All of these techniques had already been practised before Hellenistic times, but their general adoption for certain classes of vases was new.

The description of a few of these classes represented in our collection will give an idea of the general character of the pottery of this epoch.

Case S

In Case S have been assembled most of the wares in which the vases are entirely covered with black glaze. On the three upper shelves of the left side of the case are those commonly called Egnatian, since many of them have been found in Egnazia in Apulia. Garlands, birds, female heads, masks, and similar decorations are painted in white, yellow, and red over the black glaze (fig. 141). The bodies of the vases are sometimes fluted, which suggests their derivation from metal ware. On the bottom of the same side of the case are vases decorated with stamped and relief ornaments. Notable among them are several "lamp-feeders." On the right side of the case, on the wall, are several examples of the so-called Calenian vases. These consist of cups entirely covered with black glaze

and ornamented on the inside with a frieze or central medallion. From the potters' stamps which occur on some of the vases (there are none among ours) we learn that they were produced at the end of the third or the beginning of the second century B.C. The subjects on our examples include friezes of chariots with divinities, Herakles and Iolaos fighting the Lernaean hydra, a gorgoneion, a crab and a frog, and female heads and busts.

Case H

A collection of nineteen vases in Case H is of special interest as having been found in one grave, probably at Teano, in Campania. They are likewise covered with black glaze, and are ornamented with stamped and incised as well as painted decorations (see, e.g., head-band, p. 189). The vases consist of a large water-jug, a number of plates, deep and shallow, various jugs, and a cruet-stand. They probably constituted a dinner service.

FIG. 141. EGNATIAN CUP

Cases V, X

A class of Hellenistic pottery which is unusually well represented in this Museum is that of "Hadra" vases (Cases V and X; fig. 142). The name is derived from the fact that they were first found in large quantities at Hadra, the eastern necropolis of Alexandria. Contrary to the regular custom in Greece they were used to contain the ashes of the dead. An interesting feature is the addition of inscriptions on some examples, giving the name of the deceased and the date of his burial. From these we learn that the vases belong to the third century B.C. and were used for the burial of Greeks who died in Alexandria. The majority of them are of the hydria (water-jar) shape.

The decoration consists chiefly of ornamental naturalistic motives such as sprays of ivy and laurel, grapevines, palmettes, and flowers, and occasionally of Erotes and animals —some of marked decorative quality. They are painted either in blackish brown directly on the natural clay, or in tempera in a variety of bright colors on a coating of white or yellow. The tempera designs have unfortunately largely disappeared, owing to the delicacy of this technique. One of the finest is a head of Medusa painted as a medallion on the body of a vase (Case X).

FIG. 142. VASES FROM HADRA, EGYPT

A number of large ornamental vases, elaborately decorated with reliefs and statuettes in the round, have been found at Canosa and other places in southern Italy. They form an extreme instance of the employment of plastic decorations by Hellenistic potters. Three fairly complete examples have been placed on top of Cases V, X, T (see fig. 143). They are painted like contemporary statuettes, that is, covered with a white coating on which the other colors were applied. The sculptural decorations consist of female statuettes of conventional types, fore parts of horses, Scyllas, and a spirited hunting scene.

Tops of Cases V, X, T

Besides these three whole vases, we have four separate reliefs from similar vases, representing scenes of combat both on foot and on horseback (Case G, top shelf; fig. 144).

Case G

They are remarkable for the vigor of their compositions and the preservation of their colors. From them we can learn the brilliant appearance of some of these vases.

In the same case are a number of vases of this period, not all assignable to special fabrics, either painted in tempera or left in the natural color of the clay. A number of these have decorations in relief, generally of rough execution, designed chiefly for general effect. Conspicuous pieces are two large pyxides or toilet-boxes (on the bottom), with identical reliefs on the covers showing two lovers, gaily painted in white, pink, red, blue, and green. A small bowl (on the third shelf from the top, right side) bears the mark of the potter, C. Popilius. It belongs to a group which is generally regarded as an Italian imitation of the Greek "Megarian bowls." Several pieces are moulded in the shapes of animals or human figures. Such are a pygmy carrying a crane, a dog, a cock, and a duck. Two graceful amphorae once painted and gilded are mounted on two marble columns. They are the gift of F. W. Rhinelander.

FIG. 143. CANOSA VASE

In the Third Room are shown a number of glass vases of the type found in Greek and Etruscan tombs of the sixth to fourth century (see p. 99). They are modeled by

Glass

hand and decorated with variegated patterns incorporated in the body of the vase. This same technique was continued during the Hellenistic period until the second or first century B.C., when the invention of the blowing-tube worked a revolution in the manufacture of glass. The *Case E* Hellenistic glasses (shown in Case E), though technically identical with the earlier examples, can be distinguished from them both by their shapes and by their coarser execution. They are often supplied with elaborate handles.

FIG. 144. RELIEF FROM A CANOSA VASE

Engraved Stones—Greek

In the gems of this epoch we can distinguish two distinct classes: those produced by Greeks in the eastern Mediterranean, and those produced in Italy by the Romans. The Greek gems exhibit the Hellenistic style familiar from the other monuments of the period. Instead of the perforated scarabs and scaraboids of the preceding centuries, the unperforated ring-stone, generally flat on one side and convex on the other, became the accepted form. The choice of stones is much larger than before, Eastern stones now being imported in large quantities. Glass paste is a frequent substitute. The specimens in our collection (Case *Case B* B) include figures of Apollo and Aphrodite of rather elongated proportions, several representations of a Nereid swimming, perhaps Galene, and heads of Herakles and Serapis. Some of the stones are still set in their original rings of gilt-bronze.

A great technical innovation introduced in this period is the cameo. The representation, instead of being engraved

on the surface of the gem, was carved in relief. Such cameos naturally did not serve as seals, like the intaglios, but were used for the decoration of vases, utensils, musical instruments, and jewelry. A fragment of a sardonyx cameo with a Nereid riding on a Triton, of beautiful workmanship, and a glass paste with the head of Medusa are our only examples of this period.

Engraved Stones—Italic

The Italic gems are of special interest to us in that they form an important source of knowledge for the early Roman art of the Republican period. We can distinguish two styles, one imitating Etruscan art, the other the Greek Hellenistic art, both dating from the third to the first century B.C. The gems of the former group show their dependence on Etruscan art in style and motive. Both the archaic and the fully developed style are copied with more or less success, but always in the dry, unimaginative manner peculiar to Roman work. Ring-stones are in general use. The subjects are largely borrowed from those which occur on Etruscan scarabs. Heroes are particularly popular, especially those from the Theban and Trojan legends. Among our stones are representations of Ajax carrying the dead Achilles, and of the Spartan hero Othryades writing the word V I C I ("I conquered") on a shield of the trophy he erected before dying. Several show artisans at work. Religious subjects also play an important part, particularly sacrificial scenes and the consultation of oracles. The inscriptions no longer refer to the person represented, as in the Etruscan scarabs, nor do they give the name of the artist, as is the case in the Greek gems, but designate

FIG. 145.
COIN OF PRUSIAS I

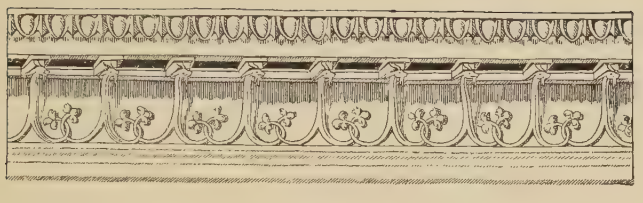
the owner of the seal, generally in abbreviated form.

The gems of the Hellenizing group are of a much freer style. The subjects of the representations are characteristic of their origin. The heroic and religious subjects prevalent in the "Etruscanizing" group take a second place, and Erotic and Bacchic figures now become popular. Subjects taken from daily life, animals, and simple objects and utensils are likewise common. Our stones include several representations of Eros, heads and masks, animals, and fantastic combinations commonly called grylloi. An interesting scene is the Roman she-wolf with the twins, Romulus and Remus, represented under the fig-tree, with Roma and Faustulus watching them. The inscriptions refer, as in the other stones, to the owners of the seal.

Coins

In Hellenistic coins the subjects are usually, though not exclusively, portraits of rulers on the obverse, with figures of divinities, sometimes copied from statues, on the reverse (Case L). In the portraits we note the same finely realistic renderings as in contemporary sculpture. The heads of Antiochos II, Prusias I (fig. 145), and Philetairos of Pergamon (on coins of later kings) are some of the best examples in our collection. On a gold octodrachm of Egypt are portraits of Ptolemies I and II with their wives.

Case L



EIGHTH ROOM

HELLENISTIC AND ROMAN IMPERIAL PERIODS

THIRD CENTURY B.C. TO SECOND CENTURY A.D.

IN this room our exhibition of Hellenistic art is continued. There are included also a number of frescoes and other objects of Roman date which show specially close affiliation with Hellenistic models.

Marbles
Case G

Two marble portraits are interesting examples of Hellenistic portraiture. The head of Chrysippos (Case G; fig. 146), broken from a statuette and now mounted on a reconstructed bust, is perhaps the best extant representation of this eager, argumentative exponent of Stoic philosophy (280–207 B.C.). The beautifully modeled face with its fine skull, pensive eyes, and nervous mouth is a masterpiece in both conception and execution. It is not only a typical portrait of an intellectual, idealistic thinker, but it is at the same time a vivid character study of an individual human being. We gain an intimate acquaintance with the "quick and sagacious" Chrysippos; and at the same time we obtain a realization of a typical Greek philosopher—quick-witted, analytical, absorbed in intellectual problems, and deriving therefrom a poise

and idealistic quality transcending his own individual characteristics.

Pedestal Q The draped body (Pedestal Q; fig. 147) is a replica of an unidentified portrait, of which there is a complete example in the British Museum. We have added a plaster copy of the British Museum head to our statue to complete the composition. It is a good illustration of how much the interest of a portrait is increased by the inclusion of the whole figure. The drapery is arranged in a few significant folds, beautifully composed with reference to a general design and yet bringing out in an admirable manner both the chief forms of the body and the heavy quality of the material. It is a treatment characteristic of the Hellenistic period and may be observed also on our "Hermarchos" (fig. 131) and the statue by Zeuxis (fig. 197). The invention of realistic portraiture used to be credited to the Romans. Examples such as these two figures teach us that the Romans merely carried on the traditions of their Hellenistic predecessors.

FIG. 146. MARBLE HEAD OF CHRYSIPPOS

Pedestal C A marble krater of exceptional beauty is placed in the center of the room (Pedestal C; figs. 148, 149). It is decorated with dancing women in low relief, in various attitudes: on one side, one is playing the double flutes, while two dainty figures are dancing to her quiet strains with

moderated steps; on the other side one is playing the castanets and her two companions are dancing with heads tossed back in evident abandon to her lively music, one wielding the thyrsos, the other holding a wreath. The feeling of serenity and graceful animation in some of the figures is comparable only with the Greek works of the best period, and the handling of the relief technique, with the suggestion of distance in the farther planes, could not be more masterly. Though each figure is an independent design, not immediately related to another except for the unity of action, the composition of each set of three figures is harmoniously carried out. And yet we know, not only by a comparison with other works, but intrinsically by its style that this is a product not of Greek fifth- or fourth-century art, but of the early Roman Empire. It belongs, in other words, to the classicist revival of the first century when taste reverted to the earlier Greek conceptions after the restless exuberance of the intervening period. Since sev-

FIG. 147. PORTRAIT STATUETTE WITH HEAD RESTORED

eral of the sculptors who produced these works call themselves in their signatures specifically Athenians, their art is generally referred to as Neo-Attic.

It should be noted that the surface of the vase was never properly smoothed throughout, so that the grooves and

FIG. 148. NEO–ATTIC MARBLE KRATER

ridges produced by the depressed contour lines are rather conspicuous. A similar roughness is observable in some of the figures, especially on the necks and faces; and in the flutist the artist while working on the figure changed the position of the pipes and has not removed the traces of the earlier design. Evidently the last finishing process was never applied. A charming feature of this vase is also the

little panel with nymphs mounted on a pilaster, above one of the handles. A conventionalized fig-tree occupies the corresponding space on the other side.

The head of a child, characterized as Dionysos by the wreath of vine leaves and clusters of grapes in his hair, is a

FIG. 149. NEO-ATTIC MARBLE KRATER (OTHER SIDE)

work of exceptional charm (Pedestal O). The round, soft contours of the child's face are rendered in a lifelike manner, and the modeling of the cheeks and of the sensitive little mouth is of great delicacy. *Pedestal O*

A bronze statuette of Aphrodite (Case L; fig. 151) in the attitude of the Knidian Aphrodite of Praxiteles is an im- Bronzes *Case L*

portant piece on account of its fine execution and its uncommonly large size (height, 1 ft. $8\frac{3}{8}$ in.). The graceful proportions of the body and the delicacy of the face can give us some idea of the powerful charm that was exercised by its famous original. The surface, however, is considerably corroded, so that the beautiful modeling which can be seen on the better-preserved parts (such as the left forearm, the under side of the right forearm, and

FIG. 150. BRONZE STATUETTE
SLEEPING EROS

parts of the back) does not come out to its full value on the rest of the statuette. The execution appears to be late Greek.

Case D

A charming representation of the god Eros is a statuette which shows him sleeping on a rock (Case D; fig. 150). The complete relaxation of the child is well portrayed, and the modeling, though not of the finest order, appears to be fresh and careful Roman work. The conception of a sleeping Eros originated in the Hellenistic period and is characteristic of the more personal view of that deity prevalent during that and later times. It was a favorite device for tombstones, though its use was not limited to this purpose.

A beautiful piece in terracotta is a large statuette of a flying Eros (fig. 152) placed in the little adjoining room. It has the easy grace and charm of such Hellenistic renderings. Numerous traces of its original colors are preserved which add to its attraction. The terracotta head of a child satyr (Pedestal M) evidently comes from a high relief of Roman date. Terracottas

FIG. 151. BRONZE STATUETTE APHRODITE

Pedestal M

In Case P are several smaller pieces of interest. A grotesque head and the head of a satyr, both in marble, are characteristic examples of Hellenistic realism. A terracotta statuette of a sleeping boy is a sympathetic study, rather roughly executed. A bronze mirror has on its cover a representation of Eros as a nude, chubby infant of the Hellenistic type with wings spread. A marble vase from Athens is a rare piece, worked in two parts, the body shaped like that of a pyxis, the neck and mouth like those of an oinochoë. Miscellaneous *Case P*

In our description of the art of the Greek classical periods one important branch has so far been omitted—the art of painting. We have been able to see only a faint Paintings

reflex of it in the vase-paintings and a few painted gravestones; but the wall decorations and panels, of which we hear so much in Greek literature, are lost to us. When we come to the Roman period we are more fortunate. A large number of frescoes which served to decorate the plastered walls of houses have been preserved through the famous eruption of Mount Vesuvius in 79 A.D. This eruption buried Pompeii and the neighboring villas with lapilli and ashes, and thus saved them for future generations.

FIG. 152. TERRACOTTA STATUETTE FLYING EROS

Most of the Pompeian frescoes are either still in place or exhibited in the Naples Museum; but by some good fortune this Museum has been able to acquire a number of splendid examples, exhibited in this room and in the Southern Colonnade of Wing K. From them we can obtain an excellent idea of the richness and brilliance of ancient house decoration. The paintings here shown were discovered in 1900 in a villa near Boscoreale, a village on the southern slope of Mount Vesuvius, not far from Pompeii. A plan of this villa can be seen in figure 153. It shows us the typical arrangement of a Roman house in early Imperial times. As we enter, we first pass into an open courtyard from which branch off the several living-rooms, a cubiculum or bedroom, the tablinum or sitting-room, and

the triclinium or dining-room. Of the last there are several, a small one, a large banquet-room, and one reserved for the summer-time. The villa rustica, or farmhouse, which occupies the whole of one side, is an interesting feature, showing that the owner of the villa took an active interest in farming.

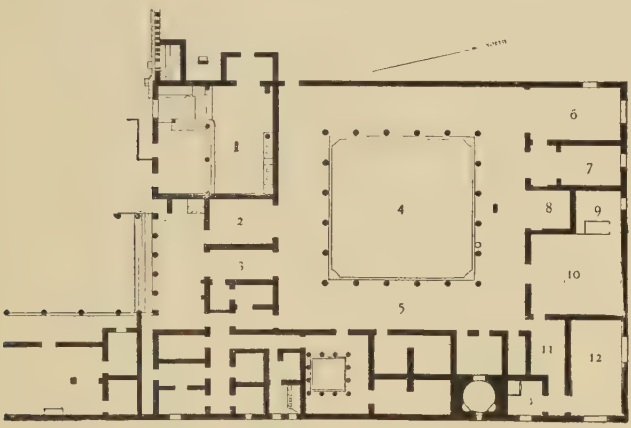


FIG. 153. PLAN OF BOSCOREALE VILLA

1. Villa Rustica (farmhouse)
2. Room of Musical Instruments
3. Fauces
4. Peristylium (inner court open to the sky)
5. Covered Portion of the Peristylium
6. Triclinium (dining-room)
7. Cubiculum (bedchamber)
8. Tablinum
9. Small Room adjoining triclinium
10. Grand Triclinium (banquet-room)
11. Small Room near the summer triclinium
12. Summer Triclinium (dining-room)

The technique of ancient fresco painting[1] seems to have differed somewhat from that in use today. The principle of true fresco painting is the application of colors on the

[1]Our knowledge of ancient fresco painting is derived from extant examples and also from a valuable treatise on the subject by Vitruvius (Architecture VII, 3). For modern discussions of the subject see the works of Berger, Breitschedel, Eibner, Gerlich, Laurie, and Raehlmann, listed in the Bibliography, p. xxxviii.

wet plaster, when the colors penetrate into the plaster and a crystalline layer is formed on the surface. As not all colors are suited to this process, some have to be added after the plaster has dried, egg or gum being then used as a medium to bind the colors. In ancient frescoes the plaster was very thick and consisted of a number of layers, so that it retained the water for a considerable time, and the painter could work leisurely over large surfaces, instead of painting in small sections, as became customary later. Moreover, by the vigorous beating of each layer, the plaster became very dense. Another important characteristic is the polish given to the brilliant background on which the designs were applied. This produced a beautiful, lustrous surface not unlike polished marble, and greatly adds to the elegance of the general effect.

It is difficult to gauge nowadays how extensive was the debt which the Roman fresco painters owed to their Hellenistic predecessors; for little from the earlier period has been preserved. It is probable, however, that the Romans copied extensively what they found ready to hand; for during the whole period covered by Pompeian painting (about 80 B.C. to 79 A.D.) we have hardly any development. Different styles can be traced, but, as with every eclectic school, there is no continued growth. The style to which our frescoes from Boscoreale belong is the Second or "Architectural" (from about 80 B.C. to the end of the Roman Republic).

The subjects represented are life-size figures, architectural compositions, and decorative designs. Among the figures—which decorated the dining-room of the villa —the most interesting is that of a lady playing the cithara, with a little girl—probably her handmaid—standing behind her chair (north wall; fig. 154). The expression of dreamy contemplation on the woman's face is well ren-

dered, and there is a quiet dignity about her which makes this painting particularly attractive. The treatment of details, on the other hand, is sketchy and even faulty. The other life-size figures consist of a woman standing upright and holding a shield in her right hand, and a group of a woman and a man seated side by side (south wall). *South Wall*

FIG. 154. FRESCO FROM BOSCOREALE

The latter is not well preserved, but that it was a specially fine painting is shown by the splendid characterization of the woman's face. Other figures from this room are in the Museum of Naples. In one scene there is introduced a Macedonian shield. This has suggested an interpretation of the figures as members of a Macedonian ruling family, the nude male seated figure being tentatively identified as Demetrios Poliorketes.[1]

Among the decorative compositions the most interesting

[1]Studniczka, Jahrbuch des deutschen arch. Inst. 1923-1924, pp. 95 ff.

are a painting from the tablinum, showing a marble wall with a beautiful garland of fruit and leaves (east wall); and a fragment from the peristylium with a festoon of ripe grain and fruit suspended from a Corinthian column (west wall). Near the latter is shown a fragment of another fresco, not from Boscoreale, with a representation of a satyr and the infant Dionysos; the subject is remarkable, being apparently a free copy after the famous group of Hermes and Dionysos by Praxiteles at Olympia.

While the frescoes so far described are mere fragments and have had to be framed as such, the paintings from the cubiculum (which appears to have been the chief bedchamber, at least on this floor) were almost completely preserved, and could therefore be set up in a small room of the size of the original bedchamber (on the west side of the gallery; fig. 155). In the farther wall of this room the original window with its ancient grating has been reproduced. The frescoes consist chiefly of architectural compositions, such as many-storied buildings with high portals, projecting balconies, and lofty colonnades. They are of fantastic construction but give a pleasing impression of spaciousness, and make the room appear larger than it really is. On the right side of the window is one of the most idyllic pictures that has come down to us from antiquity. Above, in the distance, we see a garden with a pergola overgrown with vines. In the foreground is a rocky cave around which grows a spreading creeper. Nearby is a fountain, on the edge of which is perched a bird; others are flitting about or momentarily resting on branches, in evident enjoyment of the peaceful quiet of their retreat.

Pottery

We have seen how in the Hellenistic period painted pottery was gradually supplanted by pottery with relief ornamentation. By the first century B.C. this change in decoration had become practically universal. Metal

FIG. 155. THE CUBICULUM OF THE VILLA AT BOSCOREALE

vases served as natural prototypes both in the shapes and in the decoration. Among the large mass of Roman ware the Arretine pottery stands out as artistically preëminent and the most clearly allied to Greek models. Our collection of this important ware—which is one of the best in existence—is exhibited in this room; the other Roman vases will be found in the Roman Court in Wing K. The center of the Arretine pottery was the town of Arezzo, the ancient Arretium, in northern Italy. The flourishing period of the industry appears to have been in the century between about 40 B.C. and 60 A.D. That the vases were famous also during the time they were produced is shown by their wide distribution, by the references to them in ancient literature, and by the fact that they were soon imitated not only in Italy itself but all over the Roman world. The distinctive features of the Arretine vases are that they were made from moulds and covered with a brilliant reddish brown (alkaline) glaze. The decorations consist of figures and decorative motives in relief, executed with the greatest refinement and delicacy. Not only are the designs beautiful in themselves, but the spacing shows a highly developed decorative sense. The artist probably followed closely, but not slavishly, Hellenistic models. Our collection includes a few vases (Case K), twenty-one moulds (Cases K and N), and five stamps (Case B); and we can thus clearly see the three important steps in the production. (Plaster impressions of some of the moulds are on the top shelf of Case N.) The moulds have the designs in the interior, impressed in the clay by means of the stamps, so that they appear as intagli; while the vases themselves show them on the outside, in relief. Only the vases, of course, are covered with glaze. The stamps which made up the designs were used in different combinations, considerable variety being thus pro-

Cases B, K, N

duced with comparatively few stamps. Our five stamps show the extreme delicacy of the artist's original work, which became somewhat blurred of course in the subsequent processes. They show a satyr playing the double flutes (fig. 156), a Nereid on a sea horse, a dancer, a youth from a symposium, and a winged genius. Four of these figures actually appear on our moulds—slightly smaller than on the stamps, for the moulds were stamped in leather-hard condition and have since shrunk in the firing.

FIG. 156.
ARRETINE STAMP
SATYR PLAYING PIPES

The subjects on our moulds include winged genii, Nereids, Tritons, dolphins, and sea horses, satyrs in a vineyard, sacrificial and erotic scenes, dancers, and wreaths. Most of the types are familiar from representations on other Arretine pottery, the slight differences introduced being due to that love of variety within apparent uniformity which animated the makers of these pots, as it did those of the Tanagra statuettes (see p. 180). An interesting feature of Arretine vases is the inscriptions of the potters which occur on them. They are generally signed both by the proprietor and by the workman of the individual piece. The best-known master is M. Perennius, who must have been the head of an important establishment; for his name occurs on many of the best extant moulds and vases. Several of our moulds and a two-handled cup with a hunting scene bear his signature. A few pieces are inscribed Tigranes, either part of Perennius' name, or that of a workman in Perennius' establishment; others are signed by Cornelius and Rasinius

as masters. Philemon. Nicephorus, Pantagatus, Eros, Cerdo, Antiochus, and Rodo are the names of the workmen recorded on our examples.

Gems

Engraved gems enjoyed a great popularity in the Early Imperial period, as is shown not only by the large number of examples which have survived, but also from literary sources. It is indeed natural that the fashion of wearing private seals in a great variety of stones—which could be obtained without difficulty from all parts of the empire—should appeal to the cultured classes of Romans. The subjects represented on these gems cover a wide range. Our collection, which is fairly representative, will give *Cases A,E* a good idea of the chief types and styles (Cases A and E). Mythological subjects, scenes from daily life, portraits, animals, and various objects and symbols are all of frequent occurrence. The style is either strictly classical, following the traditions of Greek art of the fifth and fourth centuries B.C., or it shows the influence of Hellenistic art in its quieter, more charming aspect. Many of the representations of Eros, for instance, clearly reflect Hellenistic conceptions, and some may indeed be later works of that period. All the chief tendencies of Roman art are, in fact, represented on the gems, and they thus give an excellent idea of Roman art in general. The gems in our collection are arranged according to subjects. The name of the stone and the subject represented are indicated on each label, so that a detailed description is here unnecessary. Special mention should be made of some of the portraits, a field in which the gem-cutting of this period reached its height. The finished elegance of Augustan art has indeed nowhere found better expression. Some of the gems bear signatures of artists.

By the second century A.D. glyptic art had entered on a decline. Of the large number of gems which have survived

only very few have any artistic value. The great majority show careless workmanship and monotonous representations. This decadence is probably to be explained by the fact that the gems had ceased to be objects of fashionable interest, and therefore no longer attracted the best workmen. They were now merely seals and especially amulets; for the belief in the magic properties of certain symbols had by this time become quite general. Our examples are placed in Case F. The scenes represented are those common in this period—figures of deities, especially Fortuna, Nemesis, and Victoria, and all sorts of symbols; also a few portraits.

A number of gems of post-classical times are placed in the lower part of Case E, for comparison. After the Roman period there were two epochs in which the art of gem-engraving again flourished, that of the Renaissance and that of the eighteenth and early nineteenth centuries. The artists of both periods borrowed freely from the antique. Those of the Renaissance were too full of their own individuality to keep very closely to the ancient spirit, and Renaissance works of classic subjects are

Case F

Case E

FIG. 157. ROMAN PILASTER WITH FOLIATED SCROLLS I CENTURY A.D.

therefore seldom difficult to distinguish from ancient gems. The gem engravers of the eighteenth century, on the other hand, had little inspiration of their own, and consciously tried to copy ancient work as exactly as possible. Though at first this copying was done purely out of admiration for the antique, it soon developed with unscrupulous people into an extensive output of forgeries. At times, especially when designs instead of being imitations are actual copies of ancient gems, it is extremely difficult to tell definitely whether a certain piece is ancient or a faithful copy. Mostly, however, the copyist betrayed himself by a slight innovation characteristic of the spirit of his own times rather than of the antique. And in a large number of cases, notably in the famous Poniatowski gems, the spirit and composition are so far removed from ancient work that few people would nowadays be deceived by them.

Coins

In the coinage of the later Hellenistic period (after the third century B.C.) the fabric becomes broader and flatter and the field cluttered with inscriptions. Portraits of rulers continue as the chief interest, though as time advances these become cruder and at last devoid of artistic value. Two of the best examples in our collection (Case H) are the heads of Antimachos and Eukratides.

Case H

Architectural Pieces

In the northern doorway are two pilasters of cipollino marble with an attractive decoration of ivy vines growing from amphorae. Among the leaves and berries are insects and birds. The date is Roman, of the first to second century A.D. In later times they were recut and used as doorjambs, upside down as indicated by the position of the hinges. Another beautiful piece of Roman architectural ornament is shown in the colonnade (D 9). It is a pilaster with a design of a cluster of akanthos leaves at the base, from which rise foliated scrolls (fig. 157); besides the main scrolls, separate little tendrils and flowers issue at various

Colonnade

points, while birds, a lizard, and Eros are introduced in the background. The style of the relief is closely allied to that of the decorative pieces from the Ara Pacis of Augustus; but the execution is not so delicate and crisp as in that famous monument. Several pieces from the Forum of Trajan are specimens of such architectural decoration at a rather later period. A column of the Roman composite order is probably Hadrianic. Its decoration is almost identical with that of the "Oecus Corinthius" of Hadrian's villa at Tivoli.

Adjoining the Eighth Room on the north side is an exhibition of objects illustrative of Greek and Roman life. It is described in a separate handbook, by Helen McClees, entitled The Daily Life of the Greeks and Romans.

We pass through the Vestibule which serves as an annex to the First Room into the Central Hall of Sculpture.

CENTRAL HALL OF WING J

GREEK SCULPTURE

SIXTH TO FIRST CENTURY B.C.

IN the absence of Greek paintings, which have practically all perished, and of architecture, which can rarely be transported, sculpture is the only form of high art practised by the Greeks which can be adequately shown in a museum. A collection of Greek sculpture, therefore, assumes great importance: it represents for us the highest expression of the Greek genius. The gifts of the Greek artist could indeed find no more natural outlet than in the field of sculpture; for here he had full scope for his wonderful sense of form, structure, and line, and he could express his ideal of spiritual and bodily beauty.

The Greek sculptor tried his versatile powers on all materials ready to his hand; besides marble he used wood, limestone, bronze, terracotta, gold, silver, ivory, bone. But a history of Greek monumental sculpture now deals largely with marble works; for marble, being less perishable, less easily portable, and having less intrinsic value than some of the other materials, has stood the test of time better than they, though the mutilated condition of most Greek marble statues is eloquent testimony to

the vicissitudes through which they, too, have passed.

The marbles at the disposal of the Greek sculptor—first chiefly those from the islands of Paros and Naxos, and later (from about 500 B.C.) also that from Mount Pentelikon in Athens—were fortunately of great beauty; so that he was helped, not hindered, by his material. He soon acquired an extraordinary proficiency in working it. In fact, his ability to make this hard stone represent human flesh and soft drapery has never been surpassed.

In our appreciation of Greek marble sculptures, we must also remember that they were always painted. Only a few traces of such paint have survived (see, for instance, on our examples, Nos. 1, 6, 23, 60); but they are enough to prove the ancient practice (cf. p. 338). This color must have added greatly to the general effect; for pure white marble in the bright sunlight of Greece would have been dazzling to the eye, and much detailed work would have been lost to the spectator.

FIG. 158.
ATHENIAN GRAVESTONE
ABOUT 550–540 B.C.

Our collection of Greek sculptures is exhibited in this Central Hall; only a few pieces are placed in the side galleries. The arrangement is roughly chronological, archaic and fifth-century examples being placed in the northern half, fourth-century and Hellenistic ones in the southern portion. The pieces are described in the order of their periods, so as to enable the visitor to study the development of Greek sculpture. With each section should be compared the other objects of the same period placed in the side galleries. The introductory remarks at the head of each chapter describing these galleries apply equally to the contemporary sculptures.

The numbering of the sculptures begins on the left as one enters the north end of the hall. The numbers run along the left-hand wall as far as the middle doorway, returning on the opposite side, then passing to the sculptures on the middle of the floor; and similarly with the south half of the hall.

ARCHAIC PERIOD

600–480 B.C.

The earliest marble sculptures in our collection belong to the archaic period of the sixth century B.C., a time when stylization took the place of the later naturalism. They must not be judged therefore by the standard of correctness or truth to nature, but by their decorative quality. And in this feeling for design—so important in any work of art—they will be found superior even to the later products.

Foremost among our early pieces is an Attic grave stele or tombstone, consisting of a tall, slender slab
No. 36 mounted on a base and crowned by a finial (No. 36, placed against the east wall; fig. 158). It is the largest and probably the most important grave monument of this epoch in

existence. As was customary on such grave monuments, the front of the slab bears a full-length representation in relief of the deceased. Instead of the usual single figure, however, there are two, a youth and a young girl, probably brother and sister. They stand side by side in rigid atti-

FIG. 159. DETAIL FROM ATHENIAN GRAVESTONE

tudes. The youth is nude and holds a pomegranate in his left hand, while an aryballos, or athlete's oil-flask, is hanging from his wrist. The girl is fully draped and holds a flower in her left hand. A good deal of both figures is missing and has been restored in an outline sketch from the analogy of similar figures. The fragment containing the head and hand of the girl is a reproduction in plaster of the original piece which is in the Berlin Museum. The preservation of the surface, moreover, is uneven. The

lower part of both figures is much weathered; while the heads of the youth and the girl (in Berlin) are as fresh as when they left the sculptor's hands.

An interesting feature of this stele is the extensive remains of paint which are preserved on it, both on the slab itself (on the eye and hair of the youth and on the background) and more especially on the finial. The latter was decorated with a painted design of palmette and scrolls, which is still faintly visible (see tail-piece, p. 283). The finial was originally crowned by a statue of a lion or griffin, of which only the paws have been preserved. Another important feature of this stele is the dedicatory inscription on the base, part of which is still extant. From it we learn that Me-[gakles] dedicated this monument to a son and a daughter.[1]

FIG. 160.
MARBLE HEAD, APOLLO TYPE

For the study of Greek sculpture the most important part of this imposing monument is the head of the youth (fig. 159), which is an admirable example of archaic work. An analysis of it will help us to understand the aims and problems of the sculptor of that period. The two chief vehicles for expression in the human face—the eye and the mouth—are also those most difficult of representation. The archaic sculptor realized their importance and spent

[1]For a publication of this important monument and a discussion of the inscription, see Antike Denkmäler, IV, pp. 33 ff.

his best efforts in their study. But instead of a naturalistic rendering—which he had not yet attained—he had recourse to highly decorative conventions. The eye, though seen in profile, is represented in full front, with the eyeball very prominent. The transition between the corners of the mouth and the cheek instead of being gradual is abrupt. Each feature is sharply outlined in precise, effective fashion. The hair too is beautifully stylized. On the skull it is represented as a slightly wavy mass, while the ends along the forehead and on the neck are rolled up into two rows of spiral curls. Added to his feeling for design the artist had a fine appreciation of the softness and delicacy of human flesh, and was able to bring out the contrast between the soft modulations of the youth's face and the hard surface of the background.

FIG. 161. MARBLE HEAD OF YOUTH. BEGINNING OF V CENTURY B.C.

Two heads in the round, one of marble (No. 4; fig. 160), one of terracotta (No. 5), both broken from statues of the early "Apollo" type, show the same limitations and decorative sense of the archaic artist. They are conceived as strictly four-sided instead of rounded, each side being kept more or less in one plane, with a resultant confusion in the interrelation of the various features. Thus, the eyes and the cheekbones are too prominent and the lips instead of passing naturally into the plane of the cheeks are brought up at the corners to form an "archaic smile." *Nos. 4, 5*

In the marble head the jawbones are concave instead of convex. But the sharply defined contours and the conventionalized hair give style to the whole. A fragment
No. 22 of a third head, of terracotta (No. 22), is slightly larger than life size and may come from a temple image. Even in its fragmentary condition we can sense the majesty of the figure. There are extensive traces of the original coloring—a cream engobe over the surface and black for the eyelashes and the iris.

The development reached in the rendering of the head

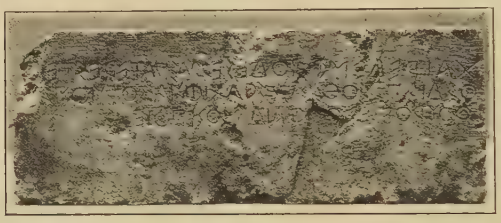


FIG. 162.
LIMESTONE BASE OF A GRAVE STELE

toward the end of the archaic period (after 500 B. C.) can be nicely studied in two heads, one broken from a grave relief
Nos. 18, 19 (No. 19), the other from a statue (No. 18; fig. 161). The planes are now better interrelated, the form is slightly rounded, and yet the former sense of design is still very apparent. In the head in relief the eyes were originally inlaid in another material and are now missing. The surface for the hair is merely rasped, while in the other head it is kept flat. Both were dependent on color for the differentiation.

The treatment of the body by the archaic Greek artist can be best studied in the fragment from an Athenian
No. 1 grave stele (No. 1). This shows the lower part of a youth, with one hand hanging loosely by his side, the other

grasping a staff. There are many obvious mistakes in modeling, but the artist's fine simplicity of treatment and his feeling for beauty of contour give distinction to his work. As on the other stele, the background is painted red; any other colors that were originally used have now disappeared.

FIG. 163.
SPHINX FROM A GRAVESTONE

A third grave stele has a painted instead of a sculptured representation (No. 20, west wall). Unfortunately, the portion of the slab with the upper part of the figure is missing, and even on what remains the design is not in good condition. We can still distinguish, however, the lower part of a nude man in profile to the right, similar to those on the stelai just described. The background is painted red, against which the figure stands out white in the color

No. 20

of the marble. That this was the original effect is not at all certain; for the body may very well have been painted a different color, which did not weather so well as the red, and has therefore completely disappeared. For from the remains of color on other stelai we know that the red paint was by far the most durable. The akroterion or finial has an ornament consisting of a palmette rising from volutes, the leaves of the palmettes being painted alternately red and grayish blue. The inscription on the base (which is soldered to the slab with lead) reads ANTIΛENEI: ΓANAIS+ES:EΓE⊕EKEN, "Panaisches dedicated this to Antigenes." We may suppose that Panaisches was the father of Antigenes and set up the monument to his son, who died while still young.

No. 2 A limestone base of such a stele (No. 2; fig. 162) has a dedicatory inscription composed as an elegiac couplet in Attic letters of the sixth century: "On the death of Chairedemos his father, Amphichares, set up this monument mourning a good son. Phaidimos made it"—a typical Greek epitaph in its restraint and adequacy. In Athens is another piece of Phaidimos' work—the lower part of a stele with parts of two feet and a dedicatory inscription.

Of two other grave monuments only the crowning members are preserved. One is in the form of a sphinx surmounting a four-sided capital and inscribed . . λινο μνημα εἰμι,
No. 23 "I am the monument of [Phi]linos" (No. 23; fig. 163). She is in the early archaic attitude, the trunk and legs in profile, the head in full front, similar to the famous sphinx from Spata in Attica. The feathers on the breast and on the stylish, sickle-shaped wings are incised (on the front only) and were originally painted in brilliant blue and red colors of which traces still remain. The modeling of the body is rather primitive, with mere surface incisions for a few important muscles, hardly any

differentiation of planes; so that the date cannot be later (and may be earlier)than the middle of the sixth century B.C. We have here, then, an example of Athenian sculpture of the sturdy type of the Akropolis Calf Bearer, before the introduction of Ionic influence. The sphinx was evidently intended to be placed high, for the upper faces of the plinth and of the wings are left unfinished. We must imagine it, therefore, mounted on a tall slab, probably decorated with a "portrait" of [Phi]linos, either painted or in relief, similar to the youths on our Nos. 1 and 20.

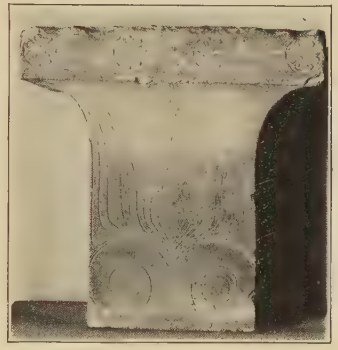


FIG. 164. AKROTERION OF A GRAVESTONE

The other finial is in the form of a four-sided capital with a spreading curve surmounted by an oblong abacus (No. 3; fig. 164). It is decorated with an incised lotos ornament and rosettes, very effective in design, dating soon after the middle of the sixth century B.C.

No. 3

The draped female type is represented in our collection by two statues. One is a torso from the island of Paros (No. 24; fig. 165), of the same style as the famous "Maidens" in the Akropolis Museum.[1] Like them she is standing in a stiff attitude, and is wearing a chiton, or undergarment, and over it a mantle arranged in elaborate folds. One arm was bent at the elbow and must have grasped an offering, while the other was lowered to hold a fold of the drapery. In spite of the mutilated condition

No. 24

[1] Colored reproductions in plaster of several of these Maidens will be found in our collection of casts.

of the statue we can still appreciate, especially on the back, the fine understanding which the artist showed in the rendering of his drapery. The treatment of the folds, though conventional, is highly decorative, and the importance of having the figure felt through the drapery is fully realized. In this respect the statue is a true precursor of the famous Nike tying her sandal, produced about a century later.

FIG. 165.
STATUE OF A WOMAN
VI CENTURY B.C.

The other female statue, probably from the neighborhood of Laurion, represents a girl standing in the same stiff attitude, holding a hare in one hand, a pomegranate in the other (No. 26; fig. 166). She wears only the chiton, which is girt at the waist and pulled out at the sides. The skirt part is not allowed to hang freely, but is drawn tight with a fold of drapery tucked through the belt. It will be readily noticed that there is a discrepancy in style between the head and body. The head is not genuinely archaic either in features or in headdress; the rear view of the statue shows that the head had originally long hair hanging down the back. The present head is, however, neither a modern work nor one of the familiar "archaizing" works of the Roman period. The only plausible explanation is that the statue was damaged in ancient times and was

No. 20

FIG. 166.
GIRL BRINGING OFFERINGS

supplied with a new head in the fifth century B.C., to which period the style of the head-dress points. At the same time a new left arm holding an offering was supplied. Originally it was brought down to grasp the drapery, as suggested by the evident reworking of this portion. Both of these statues were probably erected as votive offerings in a temple and represent women bringing gifts to a divinity.

The sense for design of the archaic artist is beautifully
No. 21 brought out in a limestone base (No. 21, west wall) decorated on its four sides with riders on rearing horses—some unfortunately very battered. The modeling is wholly conventional but the decorative quality of the whole gives it beauty. The upper surface shows a round depression with two dowel-holes; so that the block must have served as a base either of a statue with a round plinth or of a round column supporting a dedicatory offering.

FIFTH CENTURY B.C.

In the fifth century the march toward naturalism made great strides but there was still inherent a strong feeling for composition which gives to the works of this period grandeur and detachment.

The nude male type of the fifth century B. C. is shown in several beautiful examples in which a progressive development can be studied. A fragmentary bronze torso
No. 10 (No. 10, east wall; fig. 167) dates from about 480 B.C., the period just preceding the full fruition of Greek art. Considering the rarity of Greek bronze statues (only an accident preserved some from the melting-pot), even this fragmentary piece is of great value. Enough remains of the left side and of the back for us to realize and enjoy its singular beauty. (In the front it is a little caved in and the modeling here is therefore somewhat confused.) We note

that the weight is distributed slightly unevenly, so that the two sides are no longer identical as in the archaic Apollos, and the bones and muscles are now correctly indicated, the back and chest being properly curved and the waist no longer too slim. We feel it is a human body that can function. And with all these improvements the sculptor has not lost the fine, simple conception which made archaic art great. The resemblance of our piece to the Harmodios of the Tyrannicides and to the Akropolis youth No. 698 suggests that it is an Attic work of about 480–470 B.C.

FIG. 167. BRONZE TORSO OF A YOUTH

The upper part of a torso of a seated man (No. 14, west wall) is a work of about the middle of the century, a beautiful piece of simplified modeling. It stands midway between the Olympia and the Parthenon sculptures; for the modeling is softer than in the Olympia figures and yet it has not the easy flow of the Parthenon pediment statues. *No. 14*

The torso of a boy, perhaps of a Niobid (No. 25; fig. 168), shows the full development of the second half of the fifth century. Complete freedom is now attained in both the action and the modeling. But in spite of the violent movement and the more naturalistic rendering the effect is simple and restful; for throughout there is a tendency toward broad surfaces rather than detailed elaboration. *No. 25*

The sculptor's aim was in fact to represent the human body perfectly and harmoniously developed without undue accentuation of any of its parts. It is this feeling for moderation and for pure beauty which gives Greek art of this epoch its distinction.

Another important piece is a fragmentary figure of a seated man, considerably less than half life size (No. 28; fig. 169). While the torso of the boy was represented in violent action, this figure is in complete repose. The modeling shows the same subtlety and restraint which we noticed in the torso, and the same sensitive differentiation between the hard and soft surfaces of the body. The identity of the figure is not certain. The proportions are those of a man of mature age and ideal type, such as are usually associated in Greek art with Zeus, whom it possibly represents. There are indications that this figure is from a group which perhaps decorated a pediment. On each side the drapery is interrupted by an angular cutting which was evidently made for the reception of another figure or large object, and on the left side there is a dowel-hole which must have served for attachment. The body is, moreover, turned to the left, as though toward another figure.

No. 28

FIG. 168. TORSO OF A BOY
V CENTURY B.C.

No. 29

A third male statue (No. 29) belongs to a different class

from the two just discussed, inasmuch as it is not of Greek workmanship, but a Roman copy of a Greek work; that is, it was executed when Greece had fallen under the dominion of Rome, and the Romans were not only importing Greek originals from Greece, but copying Greek works of all periods to beautify their houses and public places (see p. 286). As explained in the Introduction, such sculptures, when faithful copies of Greek originals, are included in the section to which they stylistically belong. This statue represents a delicately formed boy, about two-thirds life size. Though in fragmentary condition, it is possible to reconstruct the original motive. He was standing with his weight on his left leg, the right hand resting on a pillar and the left hand laid on his back The place where the pillar was attached is visible on the right thigh, while the left hand is preserved at the back. The statue is a variant of a well-known type generally called "Narkissos," the position being the same, only reversed. A large number of extant copies testify to the popularity of the figure in antiquity.[1] It is generally attributed to the immediate circle of the great Argive sculptor, Polykleitos, and was

FIG. 169. TORSO OF ZEUS(?)
V CENTURY B.C.

[1]For a list of replicas see A. Furtwängler, Masterpieces of Greek Sculpture, p. 272, note 4.

probably executed by one of his pupils about 400 B.C. The execution of our torso is unusually fresh and careful for Roman work.

The statue of a youth, placed on the fountain in the Roman Court (Wing K), is a Roman copy of a work dating

FIG. 170. RELIEF. GODDESSES WITH INCENSE BURNER

soon after the middle of the fifth century (fig. 171). The head is preserved and it is otherwise in fairly good condition so that we can enjoy the composition more nearly as a whole. Its exquisite poise and simplicity make it one of the most attractive pieces in our collection. Considerably later in date is another torso of a youth
No. 30 (No. 30), standing in an unaffected simple pose, with

FIG. 171. MARBLE STATUE OF A BOY

the same subtle gradation of planes as we noted in the other examples, but somewhat softened.

Fifth-century drapery can be studied in several fine reliefs and statues. The earliest represents two goddesses, confronting each other (the heads are unfortunately missing), sprinkling incense on an incense burner (No. 17, west wall; fig. 170). Their similarity to the Demeter and Persephone on the famous "Eleusinian Relief" in Athens (middle of fifth century) is immediately apparent. The poses and the arrangement of the drapery are almost identical. And there is the same majesty in the bearing of the figures, the same statuesque style in the draperies, the same wonderful sense of composition in the distribution of light and shade. The chief variation is that in our relief the incense burner takes the place of the Triptolemos and so the action is different. Moreover, the execution of our piece is not Greek but Roman, as is indicated also by the late form of the thymiaterion.

No. 17

FIG. 172. GRAVESTONE
SECOND HALF OF V CENTURY B.C.

Three Athenian gravestones with draped female figures in relief can be assigned to the second half of the fifth

FIG. 173. ATHENIAN GRAVESTONE
SECOND HALF OF V CENTURY B.C.

century B.C. One shows a young girl standing and holding up in one hand a pomegranate, while the other grasps
No. 13 a bag (No 13, west wall; fig. 172). The simplicity of the pose and the fine, broad treatment of the folds associate this relief with the maidens on the eastern frieze of the Parthenon, with which it is no doubt contemporary. On another slab is a woman seated in a chair and holding up an oil-jug, while what appears to be a toilet-box is resting on her lap
No. 14a (No. 14a, west wall; fig. 173). We have noted in the archaic period the custom of the Greeks of representing on the gravestone the deceased as he appeared in every-day life. This custom continued throughout this and later periods. We must identify this figure, therefore, with the woman in whose memory the stone was erected, holding the objects she commonly used in her daily life.

FIG. 174. GRAVESTONE
END OF V CENTURY B.C.

To appreciate the progress made by Greek sculptors in the rendering of drapery, it is instructive to compare this figure with the two draped female statues of the sixth century just described. The difficulties which the archaic sculptor had to encounter have now been completely mastered. The soft material of the chiton, its numberless little folds, and the form of the human body beneath it, have all been rendered with the greatest skill; the effect of the whole is rich and varied, and at the same time simple

and dignified. Another characteristic feature is the easy posture of the woman. She is seated in her chair, but entirely separate from it. That this quality was only achieved after long struggle we shall realize if we compare our figure, for instance, with the sixth-century seated statues from Didyma (see casts Nos. 353, 354), where the figure and the chair are as if of one piece. The head of our relief is missing. From the style of the drapery, however, which resembles that of the Parthenon pediment sculptures, we can date the relief about 440–430 B.C.

FIG. 175. APHRODITE "VENUS GENETRIX" TYPE

On the third gravestone is a seated woman, her chiton arranged in soft, graceful folds (No. 8, east wall; fig. 174). In pose and general character she recalls the well-known gravestone of Hegeso in the Dipylon cemetery at Athens (see cast No. 618), and may therefore be dated toward the very end of the fifth century. The head is missing. *No. 8*

The marked transparency of the drapery—a characteristic of this period—is even more accentuated in a statue of Aphrodite, an anonymous loan in memory of Charles T. Barney (No. 31; fig. 175). It is a replica of *No. 31* the famous "Venus Genetrix" type, one of the most graceful creations of antiquity. It was evidently popular also in Roman times, for many copies exist, of which the best

preserved is in the Louvre. Ours, headless and armless and discolored by fire, nevertheless brings us perhaps nearer to the original, for the execution is more sensitive.

We have several important heads belonging to this period. The earliest is a Roman copy of the Harmodios (No. 9, east wall; fig. 176) of the famous Tyrannicides group by Kritios and Nesiotes. Though not so well preserved as the replica in the Naples Museum the execution is at least equal.

No. 9

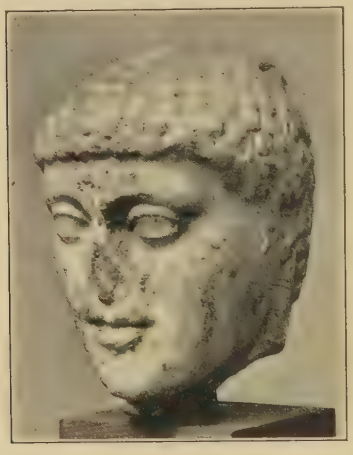


FIG. 176. MARBLE HEAD OF HARMODIOS

Another head of a youth (No. 12; fig. 177) belongs to the more developed period of the second half of the fifth century. Though it is of Roman workmanship, the sculptor has clearly caught much of the spirit of the Greek original. The youth is characterized as an athlete by the fillet in his hair, which is the badge of victory in an athletic contest. On the top of the head is a small square projection, probably a support for an arm, indicating that the youth stood with one arm resting on his head. He may be interpreted therefore as a victorious athlete resting after a competition. To illustrate the idealizing tendency of fifth-century Greek sculpture we could hardly have a better example; for the head represents in full measure the Greek conception of the beauty of young manhood, a beauty both physical and intellectual, in which the dominant note is serenity. We can well believe that the

No. 12

FIG. 177. ATHLETE
ROMAN COPY OF A GREEK WORK
OF THE V CENTURY B.C.

Greeks who conceived this as their ideal of beauty also adopted "moderation in all things" as the standard of their conduct.

Besides our head, four other replicas of this type exist, of which the best known is in the possession of Lord Leconfield at Petworth. The original statue was therefore, no doubt, a famous work. Who the sculptor was it is impos-

FIG. 178. LION
END OF V CENTURY B.C.

sible to say with any certainty. The name of Kresilas, a Cretan sculptor who worked in Athens, has been suggested,[1] but the evidence is rather slender.

No. 7 A head from a herm, representing a bearded male deity, is another beautiful example of idealistic sculpture (No. 7, east wall). It is slightly earlier in date than the head just described, the treatment of the hair and the severe type of face, with its fine dignity and repose, being characteristic of Attic work of the middle of the fifth century B.C. It is not a Greek original, but a Roman copy. The type is known from several other replicas. The special deity represented is uncertain, as the type is equally char-

[1] See Furtwängler, Masterpieces, pp. 161ff.

acteristic of Zeus and Dionysos, and besides the fillet in the hair, which would be appropriate to both gods, there is no attribute.

Two heads of youths (Nos. 15 and 16, west wall), both rather hard Roman copies of Greek works, further illustrate the style of this period. No. 16 is evidently a replica of a work by Polykleitos, for it shows his individual rendering in the long angular skull, the flat locks curling at the ends, the narrow brow, and the heavy eyelids. *Nos. 16, 17*

FIG. 179. DETAIL. HEAD OF LION

The upper part of a statue of Athena is another Roman copy of a Greek work (No. 11, east wall). Several replicas of the type exist, of which ours is perhaps the most sensitive. The figure is clearly an adaptation of the great Athena Parthenos of Pheidias, for the pose and the arrangement of the drapery are remarkably similar; but the face is oval instead of square, the forehead triangular, the helmet was Corinthian instead of Attic, and the whole has a younger, gentler aspect. It is therefore probably a late fifth-century creation, directly inspired by the Pheidian work, but as clearly the product of another individuality. In our statue both arms and the top of the head (which are missing) were worked in separate pieces and attached, as so often in ancient sculpture. *No. 11*

The statue of a lion (No. 27; figs. 178, 179) is a splendid *No. 27*

specimen of Greek animal sculpture. He is represented in a crouching position, with mouth wide open, and the tail (now lost) lashing his sides. From the point of view of superficial likeness it is in several points obviously conventionalized. The head is too small, the mane is treated in a stiff, unnatural manner, and the foliations of the skin round the jaws are, as has been pointed out, more canine than feline.[1] But these are details. The chief characteristics of the lion, its fierceness, and the strength of its supple body have rarely been better expressed. And in this respect many a lion of a later period (and especially of our own time) which is more realistic in details will seem lifeless and conventional by comparison.

Our lion is closely connected in style with the lions from the Nereid Monument, now in the British Museum, though it probably did not form part of that monument, since it appears to be of a different marble. There can be no doubt, however, that it is a product of the same period and school.

FOURTH CENTURY

We shall note as characteristic traits of fourth-century sculptors a greater softness and gentleness than in earlier work. Naturalism is winning a complete victory and is gradually ousting the former feeling for design and composition.

Fourth-century sculpture is represented in our collection by numerous examples. They consist of gravestones of different types, male and female statues, heads broken from statues, and reliefs.

Among the gravestones the most important is one in the form of a shrine with the sculptured slab recessed

[1]See John Marshall in the Metropolitan Museum Bulletin, 1910, p. 210.

FIG. 180. ATHENIAN GRAVESTONE

between two pilasters (fig. 180). (Placed in the Fifth Room on account of the better light there.) It probably dates from the early fourth century, the figures retaining much of the early majesty, while the drapery and the developed form of the shrine point to the later date. The pilasters are both missing and had to be restored, but the cornice is largely preserved and bears the dedicatory inscription. From this we learn that the monument was erected to Sostrate, daughter of Thymokles of Prasiai in Attica. On the relief are represented a seated man with a girl standing in front of him and another woman behind him, holding a child by the hand. It is clearly a family group. We may suppose that the girl standing in front is Sostrate, probably the daughter who has died, and that the others are the father, the mother, and a younger sister. Sorrow for the departed is shown only in the quiet sadness of the faces, which imparts to the scene an element of pathos difficult to describe. This note of genuine but serene sorrow appears regularly on these grave monuments and shows us the Greek sculptor's conception of mourning as tranquil resignation rather than unrestrained grief. This is the more remarkable since we learn from Greek literature and representations

FIG. 181. GRAVESTONE OF AN ATHLETE
IV CENTURY B.C.

on some Greek vases that wild manifestations of grief, with women tearing their hair, were well known in Greek life; but the sculptor felt that such representations were no fit subjects for art, and chose instead the quiet scenes which make so strong an appeal to us today. It should be noted that the child on this relief appears more like a diminutive adult than a child. The inability to represent children is general in Greek sculpture of this and the preceding periods. It was not until the Hellenistic age that children were properly studied and represented in a lifelike manner.

FIG. 182. GRAVESTONE WITH A FAREWELL SCENE
IV CENTURY B.C.

A stele of similar type, but with the slab not so much recessed, was erected, we learn from the inscription, to Sostratos, the son of Teisandros, of the deme of Paianiea: ΣΩΣΤΡΑΤΟΣ : ΤΕΙΣΑΝΔΡΟ : ΓΑΙΑΝΙΕΥΣ (No. 47, west wall; fig. 181). *No. 47* He is represented in the act of scraping his body with a strigil, according to the custom of athletes, to remove the dust and oil from his skin. The slave boy by his side is holding his garment and oil bottle. The scene is a simple occurrence of daily life, but here again a certain

solemnity is imparted to it by the dreamy sadness in the youth's face and the wistful expression with which the boy looks up at his master. The cornice of the stele is decorated at each angle with a sphinx, and in the center with a mourning siren, beating her breast with one hand and tearing her hair with the other (see head-band, p. 230). The workmanship, though fresh and vigorous, is careless; thus the left arm of the youth, which is raised to his head, is modeled only on the front, where it would be seen by the spectator. This carelessness in execution is often to be found in Greek gravestones and is to be explained by the fact that the majority of them are the work of artisans rather than sculptors. Gravestones had to be produced in large numbers, and often for people who could not afford a costly work. Conditions, in fact, were the same in this respect as they are now; we too should not expect to find the best contemporary sculpture in cemeteries, save in exceptional cases. The fact, however, that Greek gravestones, even when not worked with great care, always show harmonious compositions, beautiful types of faces, and the restraint of which we have already spoken, is testimony to the high level of taste in the whole community.

FIG. 183. AKROTERION OF A GRAVESTONE IV CENTURY B.C.

A third gravestone of this type is decorated with a representation which is the most frequent on these monuments—a farewell scene (No. 49, west wall; fig. 182). A

No. 49

young woman is seated on a chair and is clasping the hand of an older woman who is standing before her; between them stands another woman carrying a casket. From the prominence of her position, the seated woman is evidently the deceased, while the one whose hand she is holding in token of farewell is probably her mother; the latter has cut her hair short as a sign of mourning. On the entablature above the relief are inscribed the names Lysistrate and Panathenaïs: ΛΥΣΙΣΤΡΑΤΗ[1]:ΠΑΝΑΘΗΝΑΙΣ. The first is undoubtedly the name of the person for whom the stone was erected, that is, the seated woman on our relief. Panathenaïs may be the name of the mother or of another member of the family who died subsequently and was buried in the same plot, the name being added at the time of the later burial. It should be noted how skilfully the various planes of the relief are handled and how clearly thereby the figures take their place in a somewhat crowded composition.

FIG. 184. AKROTERION OF A GRAVESTONE IV CENTURY B.C.

Another type of stele represented in our collection and common in Greece during the fourth century is that of a tall marble shaft, crowned by a finial in the form of an akroterion. Two excellent examples are placed against

[1]The *tau* after the second *sigma* has been left out, either accidentally or through the illiteracy of the writer.

Nos. 36, 40

FIG. 185. ATHENIAN GRAVE MONUMENT

the east wall (Nos. 36 and 40; figs. 184 and 183).[1] The motive is the same in both—an anthemion rising from a bed of akanthos leaves with a flower in the middle (the stem was painted)—but the composition varies as it does in all these designs. For in the many specimens of this kind known we find always a touch somewhere to show that the lines of the composition are felt afresh and that the piece is an original product. Mass production of the same design was unknown. And in spite of the strict formalization the feeling of plant growth is always admirably conveyed. On the back of No. 36 (fig. 184) a design similar to that on the front is roughly sketched, the original intention evidently having been to repeat the ornament front and back, as we actually find it in the akroterion in Boston (Caskey, Catalogue, No. 45). A smaller

[1] The shaft belonging to this akroterion was preserved, but has apparently been lost. The two are published together in Conze, Attische Grabreliefs, No. 1539. The inscription on the shaft shows that the stele was erected to one Timotheos and to his son Nikon, both of the deme of Kephale.

FIG. 186. EIRENE
ROMAN COPY OF A GREEK WORK

specimen of this type has the anthemion in low relief in one piece with the slab (No. 44, west wall). On the latter is incised the name of the deceased: Kallidemos, the son of Kalliades.

Besides such decorated slabs the Greeks used as grave monuments marble vases, sometimes of large dimensions and regularly ornamented with reliefs. The origin of this custom is clearly derived from that of placing terracotta vases on the tombs as offerings to the dead. A marble
No. 52 lekythos in our collection (No. 52, west wall) is decorated with a scene representing a man and a woman clasping hands, and a seated woman holding out a bird to a little girl (fig. 185). The monument was probably raised in memory of a woman who is here shown in two aspects—in her relation to her husband, to whom she is quietly bidding farewell, and to her child, with whom she is playing, as she might have been any day during her life. The execution is unusually delicate and careful.

Among our statues of this period two are monumental pieces of importance. One is a statue of Eirene, the goddess of peace, and in its present fragmentary condition (the head and both arms are missing) stands about six feet
No. 50 high (No. 50, west wall; fig. 186). It is of Roman, not of Greek execution, and is a copy of what must have been a famous original; for we know of another Roman replica in the Glyptothek in Munich, and of fragments from others in the museums in Athens and Dresden. From the statue in Munich, which is more complete than ours, and from an Athenian coin on which the statue is reproduced, we learn the original motive of our figure, viz., that she held in her left arm the infant Ploutos, the god of wealth, and that her right arm was extended and held a scepter. It was, in other words, an allegorical representation of Peace, the guardian of Prosperity. Such a group is referred to by

Pausanias, who tells us that it stood in Athens on the Areopagus and was the work of Kephisodotos.[1] The exact period of the original Greek statue has been the subject of much discussion. The two dates assigned to it are 404 B.C. and 375 B.C., the years of the end of the Peloponnesian war and the battle of Leukas, respectively. From the style of the statue it appears to be a work belonging to the transition between the older and the younger Attic schools; for the treatment of the drapery with its simple, massive folds, and the splendid dignity of the posture are reminiscent of fifth-century sculpture, while the gentle expression of the face and the delicate turn of the head show the influence of new ideas.

FIG. 187. TORSO OF EROS IN THE SAUROKTONOS POSE

The other large statue is likewise a draped female figure, of about the same height, and its head is also missing (No. 46, west wall). It belonged to the Giustiniani Collection and was presented to the Museum by Mrs. Frederick F. Thompson in 1903. Though not the work of a great master, it is an impressive, dignified piece, typical of its period. The drapery has the heavy, dense quality which followed the delicate, transparent style of the end of the fifth century B.C. *No. 46*

[1]See Pausanias, IX, 6, 1, and I, 8, 2.

In the fourth century B.C. the nude female form came into prominence with Greek sculptors. It had, of course, been studied for a long time and represented underneath transparent drapery and in statues only partly covered. But now completely nude statues became common, the delicate proportions and beautiful flowing lines of the female body naturally appealing to the softened taste of this epoch. The great sculptor Praxiteles appears to have been one of the important pioneers in this direction, and by the creation of his famous Aphrodite of Knidos to have greatly influenced contemporary and later art. A charming example of this type in our collection is a small torso of Aphrodite (No. 58). The pose is familiar from many other representations, so that the Greek original, of which ours is probably a Roman copy, must have been a statue of considerable fame. The goddess was represented as raising both hands to hold her hair, as if to arrange it or to wring out the water after the bath. Our fragment will give an idea of the graceful lines formed by this movement and also of the fine proportions of the delicate, yet well-developed body.

No. 58

Several figures of youths show the treatment of the male body in this period. The life-size torso of a boy (No. 37, east wall) is a typical example. The easy attitude, soft, rounded forms, and harmonious curve of the figure are characteristic of the work of Praxiteles, and it is under his influence that the original of our Roman copy was probably created. A comparison with the torso No. 25 will bring out strikingly the change toward softness and elaboration that has taken place in Greek modeling. Another beautiful torso is in the pose of the famous Apollo Sauroktonos of Praxiteles, but with wings at the back indicating that it represented Eros (No. 39, east wall; fig. 187). It is evidently a Roman adaptation of the famous

No. 37

No. 39

Greek original, for though beautifully modeled it has not the fluidity of Greek work. An Eros in this attitude occurs on Roman coins from Prusa.

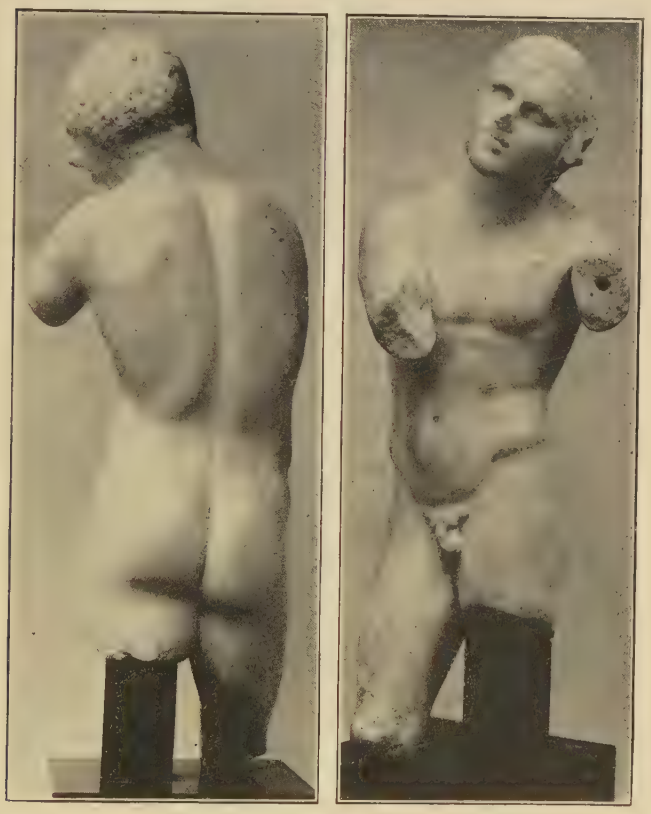


FIG. 188. STATUETTE OF A BOXER

A statuette of a boxer (No. 57; fig. 188) is a beautiful Greek original. The lively pose with its graceful curves and the soft play of light and shade on the surface make it a very attractive piece. Especially fine is the modeling of the back. That the statuette was a boxer is suggested *No. 57*

by the swollen ears and by the action; both hands were evidently occupied with the left ear (there are traces of the right hand on the left chest and of the left hand on the left ear), pulling tight the straps which pass over the head, round the ears, and under the chin to protect the chief veins, as do the bandages in duelling. Similar arrangements of straps can be seen in a head in the Capitoline Museum.[1]

For the study of the head during this period we have a number of examples. The earliest is the head of a young goddess (No. 48, west wall; fig. 189), considerably larger than life size and evidently made for insertion in a statue. It is a product of the early fourth century and belongs to the transition period between the Pheidian and Praxitelean periods; for it combines a fine dignity and simplicity with delicate charm. There are few heads, indeed, in which the Greek ideal of detachment and quiet serenity has found better expression. Its colossal size shows that it was intended to represent a goddess, and its youthful character makes it probable that she was a maiden, not a matron. The choice therefore appears to be between Persephone and Hygieia.

No. 48

A head of a girl, given to the Museum by James Loeb, is a typical example of fourth-century sculpture (No. 34, east wall). Compared with the work of the preceding period it shows a greater softness, which tends to give it individual charm in the place of the former more idealized and severe beauty. This quality is obtained chiefly by the delicate modeling of the surface and by the treatment of the eye, which is deeper set than formerly and has the lower lid only slightly accentuated. Another difference is the more sketchy and consequently more lifelike rendering of the hair. The general character of this head and the

No. 34

[1]Brunn-Bruckmann, Denkmäler, pl. 527 and text.

fact that the back of the head and the left side of the skull are only roughly worked suggest that it is from a figure on

FIG. 189. HEAD OF A GODDESS
IV CENTURY B.C.

a grave monument, intended to be seen nearly or quite in profile, not from all sides. No. 51, west wall, is another fourth-century example of a female head, unfortunately in a mutilated condition.

No. 51

In the male heads of this epoch the same changes toward greater softness and individualization can be observed as in the female heads. Our collection includes some works of high merit, foremost among which are two, one related to the style of Praxiteles, the other to that of Skopas. The Praxitelean piece is the bust of a young athlete (fig. 191), evidently a fragment of a statue, trimmed into its present

FIG. 190. HEAD OF A YOUTH
SCHOOL OF SKOPAS

shape in modern times (placed in the Sixth Room, on Pedestal L). It is a work of remarkable beauty, and an excellent illustration of the refinement and grace of fourth-century conceptions. A comparison with the Hermes of Praxiteles (see collection of casts, No. 691) shows that the two have many common characteristics. Such are the rounded skull, the oval contour of the face, the forehead protruding in its lower half, and the dreamy half-closed eyes. The rendering of the hair is rather different in the two heads; but in ours it is no less beautiful, the row of

FIG. 191. HEAD OF AN ATHLETE
IV CENTURY B.C.

graceful little curls crowning the forehead being one of its most attractive features. The modeling in our head shows great delicacy, especially on the forehead, where it has suffered less from the cleaning with acid which the marble underwent at some time. It does not, however, approach the wonderful subtlety of the Hermes; and it is just this consummate treatment of the surface which must have distinguished the works of the master from the products of his pupils. The head may be identified as an athlete, rather than a divinity or hero, from the swollen cartilage of the ears, which, as we have seen, is the distinctive mark of the boxer.

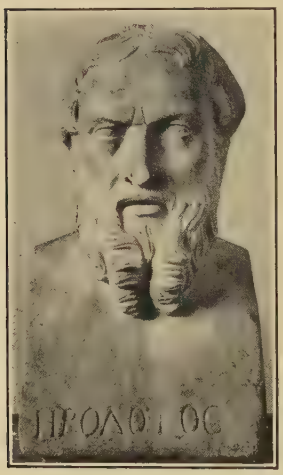


FIG. 192
PORTRAIT OF HERODOTOS

Skopas, a contemporary of Praxiteles, was one of the most individual of Greek sculptors. He appears to have introduced a new element into Greek sculpture—that of intense emotion and energy. This quality becomes particularly noticeable when compared with the calm, dreamy expression of the heads of Praxiteles. An excellent example of this tendency in our collection is the head of a youth, evidently broken from a relief (No. 33, east wall; fig. 190). The expression of fiery energy is conveyed by certain peculiarities of technique. The lower part of the forehead is made very prominent so as to project beyond the upper half. The eyes thus appear very deep set, an effect which is heightened by the abrupt transition from the brow to the socket of the eye; the outer end of the upper lid is almost hidden by the overhanging

No. 33

FIG. 193. HORSEMAN
END OF IV CENTURY B.C.

brow. The eye itself is wide open and turned upward. The shape of our head is broad and short, though its squareness is not so marked as in the heads from Tegea, the chief monuments which have been attributed to Skopas (see casts in Gallery B 38). The treatment of the hair with its short, massy curls is also characteristic.

An interesting example of Greek portraiture is the bust of Herodotos (484-430 B.C.), "the father of history"
No. 41 (No. 41, east wall; fig. 192). It is a late Roman copy of an original attributed to the fourth century and is identified both by the inscription and by its resemblance to the Herodotos of the famous double bust in the Museum of Naples (see the cast in our collection, No. 778). Though the workmanship is hard and mechanical the conception has nobility and brings before us in a sympathetic way the personality of the great imaginative historian. Our bust was presented to the Museum in 1891 by George F. Baker and is said to have been found at Benha in Lower Egypt.

One of the most attractive pieces in our collection is undoubtedly a small relief representing a horseman riding
No. 53 to the right (No. 53, west wall; fig. 193). He is pulling in the reins of his spirited animal and is caressing it on the head, as if to calm its nervousness. The fine, spirited bearing of the horse and the splendid proportions and firm, easy seat of the rider remind us of the horsemen on the Parthenon frieze; but the more detailed modeling of the body of the youth and the more individual type of the face place it not earlier than the second half of the fourth century. From two other reliefs with this subject, one in the Barracco Collection (see Collection Barracco, pl. LII), the other in the Medinaceli Collection in Madrid (published by Hübner in Annali dell' Instituto, 1862, pl. F,

p. 101), we learn that there was originally a second rider behind the one preserved on our example. The execution of our horseman is greatly superior to that on the other reliefs; so that while ours is certainly of Greek workmanship, they appear to be replicas made in Roman times.

FIG. 194. FRAGMENT OF A FIGHTING GAUL
HELLENISTIC PERIOD

HELLENISTIC PERIOD

In the Hellenistic period we note a change from the soft and gentle fourth-century art to sturdier and more flamboyant conceptions. The modeling now shows many planes and sudden transitions, very different from the subtle variations of fifth- and fourth-century sculpture. The hair too is rendered in irregular tufts of considerable depth creating strong shadows. But side by side with this realistic trend works in the old idealistic manner are produced, slightly modified to suit the taste of the age.

Our collection includes a number of first-rate sculptures

of this period, both of the new realistic and of the old traditional school. First may be mentioned a fragment
No. 55 of a statue of a fighting Gaul (No. 55; fig. 194). Only the lower part of the torso and parts of both legs are preserved; but even in its mutilated condition it shows a great vitality and force. It is, in fact, an excellent illustration of a characteristic of Greek sculpture, that, even when broken, each piece is beautiful and retains the quality of the whole. The statue represents a Gaul striding forward to attack an opponent. He wears the tight-fitting trousers and belt of the Celtic soldier. But the clothes in no way conceal the strong, hardy body; the muscles are shown at their utmost tension, and yet they are not overemphasized, so that the effect is one of unusual freshness and energy. From the way the left end of the base is worked it is evident that it was originally joined to another base, on which we may assume stood the man's opponent. It should be noted that our figure had a marble support from the base to the thigh; this practice was common in Roman times but is rare in the Hellenistic period.

FIG. 195. MARBLE STATUE OF AN OLD FISHERMAN

No. 60 The statue of an old market woman (No. 60; fig. 196) is an excellent example of the realistic trend of this period. A peasant woman, bent with age and toil, is offering her

FIG. 196. OLD MARKET WOMAN
II CENTURY B.C.(?)

wares for sale. By her side are some chickens and a basket of fruits or vegetables, while with her right arm (now missing) she probably held some similar product, the merits of which we may imagine her as proclaiming. The ivy wreath encircling the kerchief on her head may indicate that she is celebrating some Bacchic festival. It is a figure taken from ordinary, every-day life, such as we still may see moving about in the market-places of Italy and Greece today. Nor is the subject idealized. The stoop of the body, the old, weary face,[1] the shrunken skin on neck and chest, are all copied directly from nature. It is only in the lower part of the figure that the old instinct for beauty asserted itself. The legs and feet might, in fact, belong to a young girl; while the drapery, which consists of the familiar Greek chiton and himation, is full of graceful, rhythmic lines. It should be noted that small traces of color are preserved on the statue—a bright pink on the border of the himation and a dark greenish on the sandal strap of the left foot. A head from another replica of this statue is in a case in the Vestibule leading to the Roman Court.

FIG. 197. FRAGMENT OF A PORTRAIT STATUE

[1]The face has been partly restored.

The statue of an old fisherman (No. 35, east wall; fig. 195), unfortunately without head, forms so to speak a companion piece to the market woman. He too is a man in a humble walk of life, a simple workman pursuing his trade; and he is represented in the same strikingly realistic manner, with shrunken skin and bent body. It is only in the drapery with its simple, effective folds that the old traditions are still strong. The better-preserved

No. 35

FIG. 198. TORSO OF HERAKLES
HELLENISTIC PERIOD

replica of this statue in the Conservatori Palace in Rome (see case of comparative photographs) has been restored as carrying a net over his left shoulder and holding a stick in his right hand; and though we do not know that these were the original attributes, we can identify the figure as a fisherman by his round hat, which is characteristic of the calling.

A fragmentary statue of Herakles seated on a rock and leaning on his club (No. 54; fig. 198) shows the forceful modeling of Hellenistic artists. The powerful, relaxed frame of the hero is represented not only with thorough knowledge of anatomy, but with understanding for the

No. 54

soft texture of the flesh. Especially beautiful is the undulating surface on the chest and back. The folds of flesh just above the navel are a realistic touch characteristic of the age.

Both in subject and in conception this statue may be compared with the famous Belvedere torso in the Vatican (see cast No. 841). Our torso is, however, an original work, probably of about 300 B.C.; while the Vatican one is a copy executed in the first century B.C. The statue came from Valladolid, Spain, but we do not know whether it was actually found there. The polish on the surface of the statue is not original (it runs over the cuttings in the shoulders), and since this sort of surface gloss is characteristic of the cinquecento, it has been suggested[1] that the piece was found centuries ago, perhaps in Rome, and exported to Spain.

It became a general custom in the Hellenistic period to erect statues in honor of prominent men. This gave a new impulse to the art of portraiture. Our collection contains several fine examples. One is a portrait statue of a seated man wrapped in a large himation or mantle
No. 56 (No. 56; fig. 197). The head, which was worked in a separate piece and inserted, is missing; but the costume and the general treatment of the figure clearly show that a special individual rather than a divinity or hero is represented. As a study in drapery this is one of the best examples of Hellenistic art that have been preserved. The lifelike rendering of the heavy material of the mantle and the artistic effect of its simple, sweeping folds give the statue an animation and distinction which is quite wonderful, considering its fragmentary state. In general type it may be compared with the famous portraits of "Menander," "Poseidippos," "Aristippos," and "Anakreon"

[1]By John Marshall.

in Rome and Copenhagen (see casts Nos. 892, 893, 894, 891). On the front of the seat near the left foot is engraved the signature of the sculptor: ΖΕΥΞΙΣ ΕΠΟΗΣΕΝ, "Zeuxis made it." Nothing further is known of this artist. Another marble portrait in our collection is a head of

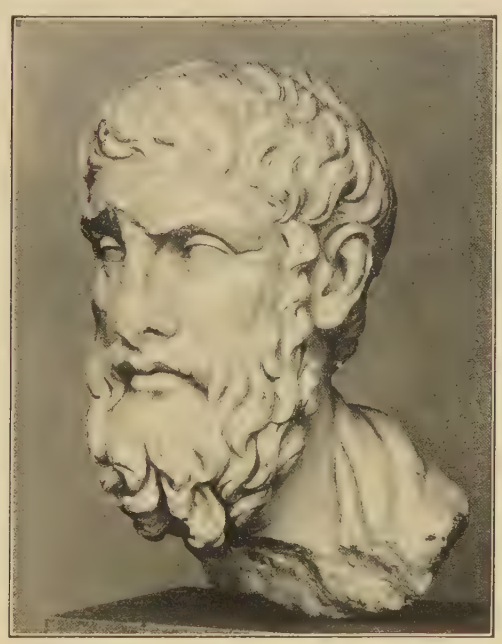


FIG. 199. PORTRAIT OF EPICURUS
342–270 B.C.

Epicurus, the founder of the Epicurean philosophy (No. 38, east wall; fig. 199). It is probably the best of the *No. 38* numerous portraits that have been preserved,[1] though it too is a Roman copy, for the rendering of the hair and especially of the beard is rather mechanical. As in most of the other heads, he is shown in advanced age and bears signs of the long physical suffering which we are told

[1]For these see Bernoulli, Griechische Ikonographie, II, pp. 122 ff.

he underwent in later life. But most conspicuous is the nobility of the face, which, though individualized to represent the features of a certain person, could serve to typify a man of thought and intellect.

Epicurus was born in 342 B.C. and died in 270 B.C. It is probable that the original of this portrait was worked during his lifetime, that is, in the early third century B.C. The philosophy of Epicurus was founded on the belief that happiness is the chief end of man; but by happiness he meant the peace of mind which is attained by complete independence of physical conditions—not the sensualism practised by his later followers.

FIG. 200. CROUCHING APHRODITE
ROMAN COPY OF A III CENTURY STATUE

The realistic tendencies of Hellenistic sculpture are well illustrated in two other heads of our collection—a bearded head of the same type as the Farnese Herakles in Naples (No. 45, west wall), and the head of a satyr with swollen cheeks and puckered lips blowing the double flutes (No. 43, west wall).

No. 45

Several pieces in our collection show close connection with the older traditions of Greek art, though here also a new spirit actuates the sculptor. A good illustration of this is a fragmentary statue of Aphrodite, represented

as crouching in the bath (No. 59; fig. 200). There is no trace here of the former conception of divinities; Aphrodite is merely a beautiful woman in an attitude calculated to show the human body in a graceful posture. Our statue is not an original work of the Hellenistic epoch, but a copy executed in Roman times. The original, now lost, has with considerable probability been identified with a work which in Imperial times adorned the temple of Jupiter in the portico of Octavia, and which was executed by Doidalsas, a Bithynian of the third century B.C. At all events, the statue from which ours was copied must have been a famous work, for there are a large number of reproductions and variations of this subject.[1] A comparison between the various replicas will show that there was considerable difference in the treatment. The famous copy in the Louvre, found at Vienne, France (see Museum cast No. 524), differs from ours not only in proportions, but also in the modeling. The flesh is represented there as soft and flabby, with thick folds round the waist, while the flesh in our statue is firm and strong. *No. 59*

A female head, slightly over life size (No. 42, east wall), is probably a work of the third century B. C. It was intended to be inserted in a statue. *No. 42*

[1]See Klein, Praxiteles, pp. 270–272.

COURT OF WING K

GARDEN AND NORTHERN, WESTERN AND SOUTHERN COLONNADES

ROMAN IMPERIAL PERIOD

31 B.C.—FOURTH CENTURY A.D.

WITH the triumph of Augustus over his rivals and his accession to the head of the Roman state began the great era of the Roman Empire. This empire embraced the whole Mediterranean world from the Euphrates to the Atlantic. On the south it was bounded by the Sahara, on the north by the Danube and the Rhine. Besides Asia Minor and northern Africa, it included practically the whole of Europe, except the countries now known as Germany, Scandinavia, and Russia. Never before had so many heterogeneous peoples been brought under one rule. It was a task which Greece under Alexander the Great had conceived, but not accomplished. Unlike Greece, however, Rome had all the qualities that make for empire-building. Her genius found its expression in the art of government, in organization, and in the making of laws. Out of the chaos which had resulted from one hundred years of civil war she succeeded in restoring peace and order throughout her vast dominions. Even to this day we can see traces of her labors. In the remote corners of her empire we find remains of the strong walls and

FIG. 201. COURT OF WING K

fortresses which she built for protection against invasion, of the aqueducts by which she supplied the cities with water, and of the bridges, temples, gymnasiums, market-places, baths, and amphitheaters, which she erected for the benefit and amusement of the people.

It is not surprising that a people whose gifts lay in capacity for organization and statecraft, whose characters had been moulded by the hard life of the early Republican days, did not excel also in artistic imagination. The two fields are too fundamentally different to be often combined. That Roman art and literature stand as high as they do is chiefly due to the fact that they are modeled on those of Greece; and the Romans deserve full credit for recognizing the superiority of Greek intellect and art, and of appropriating them for their own. This appropriation was accomplished in different ways. In literature it consisted chiefly in borrowing both the outward forms and, largely, the thoughts of Greek authors, and welding them successfully into a prose and poetry of distinctly Roman character. In art the process was not dissimilar. First, Greek works of art were imported into Italy wholesale to adorn public places and private villas. Then, as the supply of original products began to wane, Greek works were copied, either as closely as the copyist could, or with alterations and adaptations. Such works were produced either by Greek artists, trained in the Greek traditions, who came to Rome to work for Roman patrons, or by native workmen following in the same footsteps.

With such an overwhelming weight of influence, it is natural that the greater part of the art of the Romans was largely an echo of that of their great teacher Greece. And though we miss in their products the spirit and vitality of Greek work, we must not forget that we owe to them much of our knowledge of Greek art; for through them we

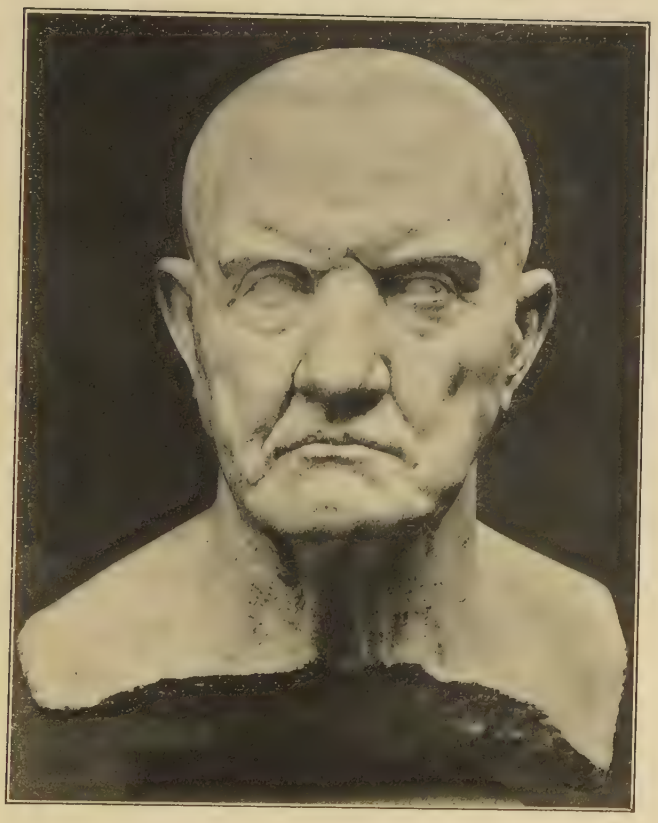


FIG. 202. ROMAN PORTRAIT
REPUBLICAN PERIOD

have reproductions of many works which would otherwise be entirely lost.

But in one branch of art, viz., that of portraiture, their own native qualities made the Romans achieve real greatness. Helped by their instinct for realism and by the importance they placed on character, they successfully carried on the realistic portraiture introduced during the Hellenistic age and achieved eminent results. The large number of portraits which have survived shows that this was a natural expression of their gifts. Another characteristically Roman form of art was the representation of historical events. Triumphal arches, columns, and market-places were decorated with reliefs of processions, incidents from campaigns, and sacrificial scenes, which told the stories of Roman conquest and religion. Decorative art, moreover, attained a high level in the early years of the Roman Empire, though it never reached the mastery of Greek design. It can be studied in marble reliefs, in painted wall decorations, and in many products of pottery or metalwork.

Our collection of Roman art is exhibited in the court and vestibule of Wing K, except for a few pieces shown in the Eighth Room. The court has been built as a Roman peristyle surrounding a garden with a fountain (fig. 201). The setting with its colored architecture and growing plants and plashing water is meant to convey the general atmosphere in which "antiquities" were originally seen; at least in Roman times, when much of the art was made for the adornment of private houses. And as we look at the Greek objects in the Eastern Colonnade (described on pp. 134 ff.), they too form a legitimate part of the picture, for it was just such spoils as the Greek horse that the Romans liked to carry out of Greece to enjoy in their own houses.

The alphabetical lettering of the cases begins in the Northern Colonnade, continues in the Western Colonnade, and ends in the Southern Colonnade. The pedestals are numbered and follow the same route, except that they continue round the court after the Southern Colonnade.

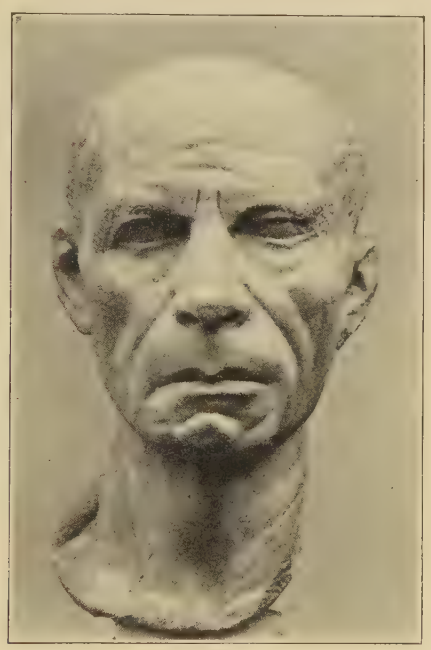


FIG. 203. ROMAN PORTRAIT
REPUBLICAN PERIOD

Sculptures

In the following description of our Roman sculptures only those are included which are independent products of Roman art; that is, works in which the artist, though often strongly influenced by Greek art, did not copy directly from Greek models. Those pieces which are faithful copies of Greek originals have already been described within the periods to which the originals belong.

Portraits

Portraiture, being as we have seen a natural expression of the Roman genius, had an independent life and passed through several stages of development. For a classification of Roman portraits on chronological lines we have valuable data at our disposal. We can determine their stylistic development by a comparison between them and the representations of Roman emperors on coins (a collection of these is shown in Case W_2 in the Southern Colonnade). The shape of busts changed from time to time, starting small and becoming larger as time progressed, so that for portraits in which the bust form is preserved a convenient method for assigning dates is at hand. Moreover, the fashion for men of wearing beards and for women of dressing their hair varied from time to time, a fact which supplies further useful external evidence. Our collection of Roman portraits includes examples of most of the important periods, so that it presents a good picture of the evolution of that art. It was unfortunately not always possible to place the portraits of one period together, as the general appearance of the court and especially the lighting had to be considered; for it seemed desirable to put the most important examples in the most conspicuous and advantageous places. In the following description, however, the portraits of each epoch are grouped together.

Republican Period (till 31 B.C.)

During the Republican era the influences which worked most strongly on the Roman portraitist all acted in the direction of realistic representation. He had before him the portraits of Hellenistic sculptors with a strongly realistic bent (see p. 211) and the Etruscan terracotta heads, which, though inferior in style, were often of very lifelike appearance; and he was familiar with the wax

images set up by distinguished families in their houses, images which appear to have been moulded over the face after death and therefore necessarily realistic. And there was also the influence of contemporary ideals. From all we know of the Romans of the Republic, they seem to have been simple, stern people, without much imagination, so that temperamentally a realistic portrait must have

FIG. 204. ROMAN PORTRAIT
REPUBLICAN PERIOD

appealed to them much more powerfully than one with idealizing tendencies. It is natural, therefore, that at the start Roman portraiture was essentially realistic.

The style of the Republican period is splendidly illustrated in our collection in the portrait of a man of the typical old Roman school (No. 35, Court; fig. 202). He is *No. 35* represented as a person of firm will, a strict disciplinarian, who spent his life, we may surmise, dealing successfully with practical affairs, but with whom idealism played no prominent part—the type of Roman, in short, to whose energy and character Rome owed her greatness. It should

be noticed that the hair is represented as a slightly raised and rasped surface, probably to be completed by paint. Though the lower part of the bust is broken, enough remains to show that it was small, including only the collarbone and the parts immediately surrounding it, which is the form prevalent during the late Republican and early Imperial periods.

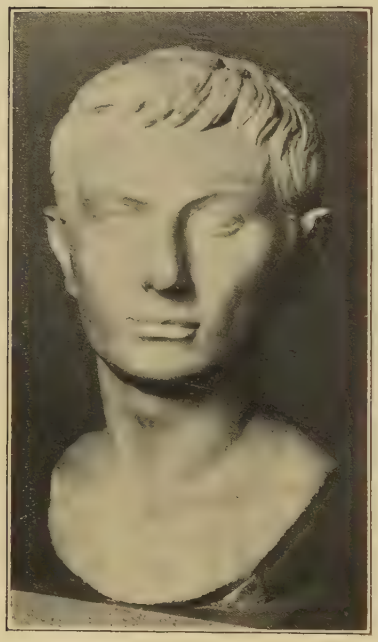


FIG. 205. ROMAN PORTRAIT
AUGUSTAN PERIOD

The head of an old man found in Egypt is another excellent example of the dry realism of Republican portraiture (No. 8, Western Colonnade; fig. 203). It is a "speaking likeness" of a sober, rigid Roman with all the little wrinkles and furrows faithfully shown and yet the personality of the man finely brought out. A head, about half life-size (Case E, Northern Colonnade), turned sharply to the right, represents a middle-aged man of alert, energetic personality. It is executed with great care and finish. A comparison between these heads and the Hellenistic portraits of, for instance, our "Hermarchos" and Chrysippos will bring out better than many words the difference between Hellenistic and Roman realism.

No 8

A fine basalt head of a man, apparently broken from a

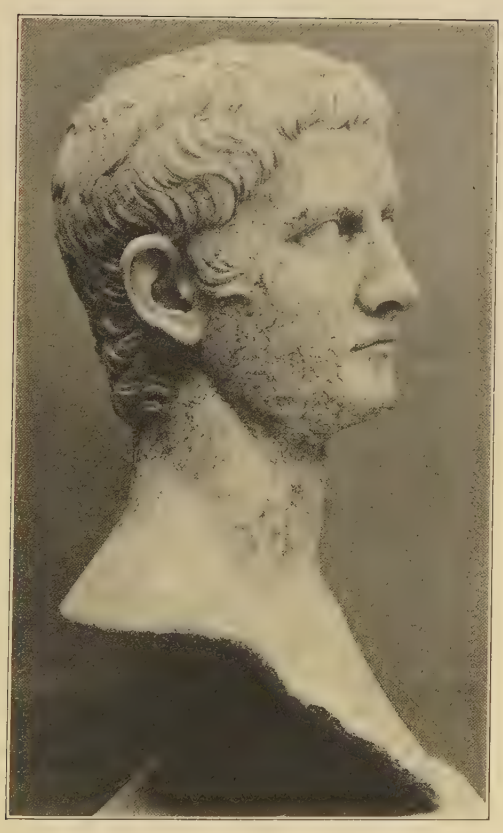


FIG. 206. PORTRAIT OF CALIGULA
37–41 A.D.

statue, may be assigned to the end of the Republican era
No. 9 (No. 9, Western Colonnade; fig. 204). He is represented as a man full of energy and force and of a rather somber temperament. The delicate modeling of the lower part of the face, with its masterly treatment of fleshy surfaces, is particularly noteworthy, especially if we consider the difficulty of working so hard a stone as basalt.

FIG. 207. BRONZE PORTRAIT
CALIGULA(?)
37–41 A.D.

Augustan and Julio-Claudian Periods (31 B.C.–68 A.D.)

With the Augustan age Rome entered a new phase of her history. From a small city she had at last become the center of a vast empire. The outlook had necessarily immensely widened. She came in touch with a thousand outside influences and exchanged the simple, circumscribed life of her stern fathers for one of comfort, culture, and appreciation of the arts. This change is reflected in our Augustan portraits. One of a young man
No. 10 (No. 10, Western Colonnade; fig. 205), in exceptionally good preservation, bears a general resemblance to the heads of Augustus, as is so often the case in portraits of the Julio-Claudian period. The face represents a great contrast to the Republican heads. We have no longer the stern,

rather bourgeois type of the Republican Roman, but the smooth, refined bearing of a cosmopolitan gentleman. Moreover, the rendering of the features is more generalized, less literal than in Republican times, owing to a con-

FIG. 208. BRONZE PORTRAIT
AGRIPPA(?)

scious return to earlier Greek "idealism." The modeling is alive but rather hard. The small size of the bust is continued from Republican times.

A bust of a young man is another unusually good work of this period, executed in a beautiful piece of marble (No. 29, Court; fig. 206). He is shown as a youth of fine *No. 29*
bearing and keen intellect, with the type of features

characteristic of the Julio-Claudian house. We could have no better representation of a young Roman aristocrat. The type has recently been identified as Caligula.

Case G A bronze bust, about half life-size (Case G, Northern Colonnade; fig. 207), may represent the same emperor, for there is a marked resemblance between the two—both have the same long, well-shaped nose, bulbous at the tip, the protruding upper lip, the high, straight forehead, and the flat skull which we find also on the coins of Caligula. An unusual feature of our bronze head is the preservation of the inlaid eyes. They are made of bone, with transparent glass for the irises through which we can see the modeled pupils—a very effective device.

Nos. 5, 6 Two heads are portraits of Augustus (Nos. 5 and 6, Western Colonnade), being easily recognizable by the high, square forehead, the rounded, prominent chin, and the well-known arrangement of the strands of hair over the forehead, which recurs regularly on practically all identified portraits of Augustus. Both are good studies, giving a fine conception of the serious, cold, but essentially noble character of Rome's first emperor. (Compare also the small ivory head in Case O.)

No. 40 A bronze portrait head (No. 40, Court; fig. 208) represents probably M. Agrippa, the illustrious friend and general of Augustus. It was found at Susa near Turin, and with it were unearthed fragments of a statue and pieces of marble containing a dedicatory inscription to Agrippa. The presumption, therefore, is that our head was broken from a large bronze statue representing Agrippa.

No. 32 The bronze statue of a boy (No. 32, Court; fig. 209) is one of the most important examples of this period in our collection. The great rarity of bronze statues that have survived either from Greek or Roman times, and the high

FIG. 209. BRONZE PORTRAIT
OF A ROMAN BOY

quality and beautiful preservation of this specimen combine to make it a piece of first-rate importance. The sculptor's artistic sense is shown both in the conception of the whole and in many delicate touches. The pose, with the little tilt of the head and the slight curve of the figure, is very graceful; and the boyish face has a sensitiveness and a charm rarely equaled in ancient sculpture. The nude portions of the body, especially the back and the shoulders, are beautifully modeled, with appreciation of the delicate forms of a young boy. Moreover, the drapery is rendered with unusual skill: it is rich and varied, and still essentially simple in its lines.

The identity of this statue cannot yet be determined with certainty. The head shows some of the characteristic traits of the Julio-Claudian family; but the likeness to any particular prince is not strong, and he may simply represent a private individual. The thoroughly Greek conception of the statue shows that the artist was probably a Greek who tried to keep alive the great traditions of the earlier Greek sculpture.

No. 34 The bust of a young man (No. 34, Western Colonnade) is another excellent work of this period. It is remarkable both for its finished workmanship and for its preservation. The head of a boy in black basalt (No. 25, Court) is an attractive portrait of a child. The childish nature is well brought out in the rounded contour of the face and the small, unformed mouth. The flesh parts are polished while the surface of the hair is left dull, the two thus forming an effective contrast.

Nos. 12, 13 Two heads, a mother and a daughter (Nos. 12 and 13, Western Colonnade), are sensitive studies, further showing the general refinement of the Augustan period. They are slightly under life-size and originally formed part of a funerary relief.

Flavian Period (69–96 A.D.)

The realism inherent in the Roman temperament was too strong to be more than temporarily swamped by the introduction of Greek idealism. It was not long before the Roman spirit began to reassert itself. Thus, the portraits of the Flavian period show a successful combination of the two tendencies of realism and idealism. The style is more individualized than in the Augustan period, and smoother and less hard than in the Republican epoch. Our collection includes several good examples. One represents a rather homely man in middle age, with a round, somewhat fleshy face, and a kindly, genial expression (No. 15, Southern Colonnade). Another is a middle-aged man, worked in a marble of a rich yellow tone (No. 23, Court; fig. 210), while a third represents an old man with upper lip drawn, as if from wearing false teeth (No. 28, Court). The characterization in these heads is simple, yet subtle. In each case the sculptor has grasped the personality of his sitter with keen understanding and has reproduced it in a straightforward manner, without paying regard to small, irrelevant details or striving for dramatic effect. The result in each case is a lifelike portrait and a fine work of art. The bust form during the period is slightly larger

FIG. 210. ROMAN PORTRAIT
FLAVIAN PERIOD

Nos, 15, 23, 28

than in the preceding, including the edges of the shoulders and of the breast. A smaller work of about this time is
Case K the bust of a man in Case K (Northern Colonnade), about one-third life-size. He wears a paludamentum, or general's cloak, over his left shoulder.

Trajanic Period (98–117 A.D.)

In the Trajanic period the style is still lifelike, but less spirited than in the Flavian portraits. The bust form is slightly larger, giving the whole outline of the shoulder and including the armpit. This period is represented in
No. 18 our collection by a fine portrait of a woman (No. 18, Southern Colonade; fig. 211), similar in type to those generally identified with Plotina, the wife of Trajan. She has a sensitive, rather sad face, and evidently wore the high coiffure which became prevalent in the preceding period and lingered on during Trajan's reign. In this extravagant fashion the hair was worn in a diadem of curls in front, and plaited and coiled in a knot at the back. In our example the front piece was added separately, and is now missing, only the iron dowels for its attachment being preserved.

The head of a youth with thick hair, bushy eyebrows,
No. 2 and somewhat heavy, insipid face (No. 2, Northern Colonnade) may belong to this period or slightly later. It is a good, effective piece of work, in an astonishing state of preservation, but the rather decadent type of youth contrasts strongly with the sturdy Republicans and the intellectual Julio-Claudians.

Hadrianic Epoch (117–138 A.D.)

All the emperors from Republican times to the reign of Hadrian had been clean-shaven. Hadrian started the fashion of wearing a beard, and this was continued to the

time of Diocletian, with the exception only of Valerian. Court circles evidently followed the imperial example, and most of the portraits are now bearded. A Greek element is apparent in the less individualized types,

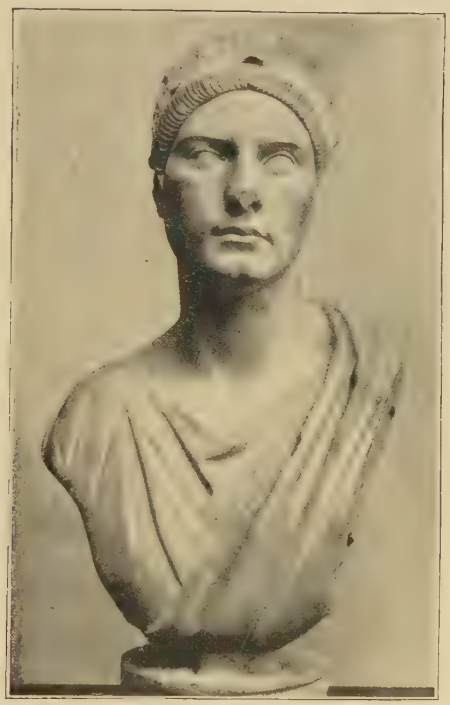


FIG. 211. PORTRAIT OF A WOMAN
TRAJANIC PERIOD

due probably to Hadrian's patronage of Greek art. The bust form is again enlarged and now includes a small piece of the upper arm.

An interesting monument of the Hadrianic period is a cippus, or sepulchral monument, with three portrait busts worked in relief and placed in niches (No. 24, Court). *No. 24*

They represent a woman of matronly aspect between two men, evidently a mother and her two sons, commemorated in a family monument. The woman is wearing her hair in a new fashion, plaited and coiled on top of her head. Below the niches were evidently panels with dedicatory inscriptions (only the upper mouldings framing these panels are now preserved) and on the top were perhaps lions or other decorative figures (as indicated by dowel-holes in the center and the two front corners) such as are sometimes found on these monuments. A male bust, with a sword-strap and a cloak on the shoulder (No. 3, Northern Colonnade), is another good example of Hadrianic portraiture. A bronze portrait bust about half life-size (Case H, Northern Colonnade) represents a bearded man of about middle age with a large, crooked nose, small eyes, prominent cheek-bones, and protruding ears. The rarity of such busts and the exceptionally good execution and preservation of this example combine to make it a piece of exceptional interest.

No. 3

FIG. 212. LUCIUS VERUS
161–169 A.D.

Case H

Antonine and Aurelian Periods (138–180 A.D.)

In the heads of the Antonine and subsequent periods important technical changes became general. A certain pictorial element was introduced by rendering the hair in loose, flowing locks, worked with the drill so as to create shadows. The surface of the face was carefully smoothed

and often highly polished, whereby its whiteness contrasted vividly with the texture of the hair and beard. The result of rather striking naturalness was heightened by the treatment of the eye—begun in the Hadrianic period—in which the outline of the iris was incised in the shape of a segment of a circle and the pupil indicated by two drill holes. This greatly increased the animation of the expression. Heretofore the iris and the pupil had been indicated merely by color, which in most cases has of course disappeared.

FIG. 213. ROMAN PORTRAIT
III CENTURY A.D.

The new style is splendidly illustrated in a head of the Emperor Lucius Verus (161–169 A.D.), broken from a relief (No. 14, Southern Colonnade, fig. 212). It is a typical portrait of the handsome but self-indulgent successor of Hadrian and co-ruler with Marcus Aurelius. The bust of a middle-aged woman of somewhat bourgeois countenance (No. 22, Southern Colonnade) shows the style in female hair-dressing prevalent in the reign of Marcus Aurelius and adopted by Faustina, the wife of that emperor. The hair is parted in the middle, waved to the sides, and fastened in a knot behind. The bust shows the enlarged form now adopted, in which most of the upper arm was included.

No. 14

No. 14

No. 22

First Half of Third Century

The third century is by no means a time of decadence in Roman portraiture, as it is in many other branches of Roman art. A fine series of realistic portraits can be assigned to this period. The technical innovations introduced in the preceding century are retained, except that the hair is treated differently. Until the time of the emperor Gallienus, 253 B.C., it is represented as very short and curly, and rendered by scratches over a roughened surface. The most important example in our collection is the large bronze statue in the Fifth Avenue Hall, representing probably the Emperor Gaius Vibius Trebonianus Gallus (251–254 A.D.). The attitude and the whole bearing suggest that he is delivering a speech. The face is a fine portrait study; it shows a man of somewhat unattractive personality, and of a coarse, wilful nature, which is what we should expect from our knowledge of this emperor, who was murdered by his own soldiers.

FIG. 214. ROMAN PORTRAIT
III CENTURY A.D.(?)

Another important example of this period is the bust of a lady of gracious personality and refined features (No. 16, Southern Colonnade; fig. 213); especially attractive is the small, finely curved mouth, slightly turned up at the corners. Her hair is elaborately dressed, wavy in front, brought down on either side behind her ears, and then plaited together and laid against the back of the

No. 16

head in a broad flat braid. It is the fashion prevalent at the time of the Empress Otacilia (244 A.D.), and the large size of the bust, which includes the entire upper half of the figure, also conforms to the custom of that time. Though impressive in a way, the conception of personality is really superficial. It lacks a living spirit, and we soon tire of it.

FIG. 215. HERAKLES AND THE ERYMANTHIAN BOAR, ARCHAISTIC

Nos. 17, 19

Gallienic Period (253–268 A.D.)

In the Gallienic period the hair was worn fairly long, and it is treated in the portrait busts in a broad, sweeping manner, which adds greatly to the naturalistic effect. A head of a young man (No. 19, Southern Colonnade) is an excellent example. The bust of a man with dreamy eyes and drooping mouth and chin (No. 17, Southern Colonnade; fig. 214) also probably belongs here. It is interesting to compare this rather effeminate Roman general with the Republican bust No. 35 to see what a difference two or three centuries had wrought in the Roman character.

Constantine Period (305–337 A.D.)

Portraits of this period are rare. We possess only one example, a considerably restored head of the Emperor

No. 21 Constantine from the Giustiniani Collection (No. 21, Southern Colonnade). Its colossal size and strictly frontal position—current at that period—give it a monumental quality; but the execution is cursory and shows the decadence that Roman art had reached by the beginning of the fourth century A.D.

Idealistic Sculpture

In the field of idealistic sculpture Roman art was frankly imitative. We have already described those pieces in our collection in which the Roman artist copied directly from Greek models. In a large number of cases the works are not direct copies, but adaptations.

FIG. 216. MARBLE HEAD OF ATHENA, ARCHAISTIC

Two pieces in our collection are examples of "archaistic" work, in which the sculptor affected the Greek archaic style. One is a relief of Herakles carrying the Erymanthian

No. 1 boar (No. 1, Northern Colonnade; fig. 215). As is natural when an artist of a late, sophisticated age tries to express the limitations and vigor of early art, he was inconsistent and introduced elements of later periods. Thus, the head of Herakles is treated in the genuine archaic manner, and something of true archaic sturdiness is shown in the modeling of the right shoulder and arm. The rendering of the body and legs, however, shows the facile but academic skill of a later age, when human anatomy was no longer an object of absorbing study, but could be represented correctly even by minor artists. The device of

making the hind part of the animal disappear, so to speak, into the relief, as well as the rendering of the tree stump, are foreign to early art.

A head of Athena is a beautifully modeled piece (No. 38, Court; fig. 216), treated in the delicate, refined manner of the best early work, and in the rendering of the features the artist has caught much of the archaic spirit; only the mobile mouth betrays the later age. *No. 38*

FIG. 217. BRONZE STATUE A CAMILLUS

The bronze statue of a "Camillus," that is, a boy who assisted at religious ceremonies, is an attractive piece of the earlier Imperial epoch (No. 31, Court; fig. 217). He is represented as standing in an easy pose, his right hand holding a staff, while the left probably grasped an incense box. He wears a tunic which falls in simple and effective folds and is inlaid with narrow bands of copper. *No. 31*

Another important piece is the large bronze statuette of an image of the great nature goddess Kybele on her processional car, drawn by two lions (Case S, Western Colonnade; fig. 218). The worship of Kybele in Rome dates from the year 204 B.C., when, in obedience to a Sibylline *Case S*

oracle, her image was brought from Asia and placed in a temple on the Palatine. From the second century A.D. her cult became very popular, and various ceremonies were observed in connection with it. The two chief features in the legend of Kybele were the loss of her lover Attis and his subsequent restoration, Kybele symbolizing the earth, and Attis vegetation. In Phrygia and later in Rome a yearly festival was held in which wild manifestations first

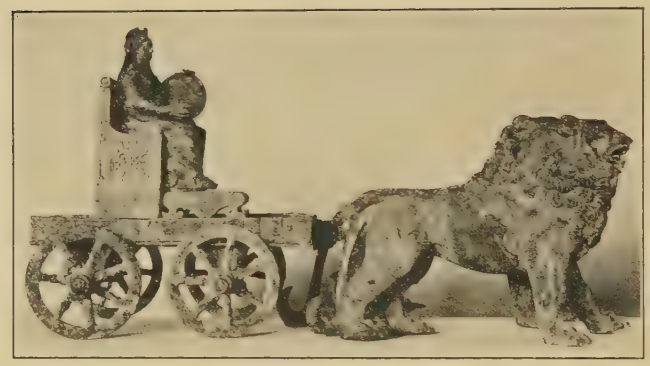


FIG. 218. BRONZE GROUP
THE IMAGE OF KYBELE ON HER PROCESSIONAL CAR

of sorrow and then of rejoicing commemorated these two events. One of the ceremonies observed in Rome on this occasion was the carrying of Kybele from her temple on the Palatine to the banks of the river Almo for a ritual bath. It has been thought that our group commemorates this event, since the size of Kybele shows that the goddess's image is here represented. However, according to tradition not her statue but her symbol, a stone, was carried in a cart drawn by oxen. The interpretation is therefore doubtful; it is perhaps merely a processional group.[1]

No. 36 A basalt statuette of a faun (No. 36, Court) dressed up in

[1]Wolters, Georg Habich zum 60ten Geburtstag, pp. 78 ff.

the lion's skin of Herakles, and a male torso (No. 27, Court) are good examples of modeling in this hard stone. A kid, lying on a slab with its legs tied together (No. 37, Court) may be a votive offering, of either late Greek or Roman date.

The bronze statuette of a female panther (Case D, Northern Colonnade; fig. 219) is a remarkable example of ancient animal sculpture. The wonderful way in which the cat- *Case D*

FIG. 219. BRONZE STATUETTE
A PANTHER

like nature of the beast is displayed in the grinning face, the uplifted paws, and the long, lithe body with its many curves and hollows, shows that this figure was studied from life without any of the conventionalism of Greek art in the treatment of animals. The conception is characteristic of the Hellenistic period; but the actual workmanship is probably Roman, of early Imperial date, since the figure is said to have been found in Rome, in a deposit of Roman bronzes discovered there in 1880. The whole body of the panther, as well as the head, the paws, and the tail, is covered with spots which were inlaid with silver. More-

over, the base on which the panther rests is decorated with beautiful inlay work in silver and niello.

Decorative Work

Several examples of decorative work show the conspicuous results obtained by the Romans in that branch of art. One of the finest pieces in our collection is a table support terminating at each end in a winged monster

No. 30

(No. 30, Court: fig. 221). It is ornamented on both sides with designs consisting of branches of akanthos emerging from a bed of akanthos leaves, and decorated intermittently

FIG. 220. ROMAN SARCOPHAGUS
CONTEST OF MUSES AND SIRENS

with clusters of grapes and various flowers and buds. Though the design is strictly conventionalized, the details are rendered with great truth to nature.

A table of variegated marble with bronze fittings is

No. 33

another pleasing, decorative piece (No. 33, Court). The bronze rim around the top of the table has beautiful palmette and rosette ornaments, inlaid in silver and niello, which, originally, when the bronze retained its golden color, must have stood out effectively. On the table have been mounted three bronze statuettes, of an Eros, a Lar, and a Roman priest. A fragment of a pilaster is orna-

Nos. 26, 39

mented with vases and birds in low relief (No. 26, Court). A cippus in the form of an altar (No. 39, Court) decorated with rams' heads bears the following epitaph: "To Q. Fabius Diogenes and Fabia Primigenia who [the latter] lived at Cumae 47 years, a freedman and a freedwoman,

the family of Q. F. D. erected [this monument]." It may be dated in the reign of Claudius (41–54 A.D.) when this type of cippus was popular.

During the Roman Imperial period, especially in the second and third centuries, the use of sarcophagi for burial purposes became exceedingly popular. They are, in fact, the Roman counterpart of the Greek grave reliefs. The

Sarcophagi

FIG. 221. TABLE SUPPORT
ROMAN, AUGUSTAN PERIOD

majority are elaborately decorated on their fronts and sides with relief decoration, the subjects being preferably taken from Greek mythology. Our collection includes four good examples, of which two are placed in the Vestibule and two in the Western Colonnade (Nos. 7 and 11). They illustrate the able way in which the Romans handled the relief technique. No. 7 is decorated with a relief representing the musical contest between the sirens and the Muses (fig. 220). Two episodes from the fable are depicted. On the left the contest is in progress, the three sirens performing, with Zeus, Hera, and Athena acting as judges. One siren is playing the double pipes, another is singing, while a third is playing on the lyre. On the right

Nos. 7, 11

side of the picture the triumphant Muses are falling on the defeated sirens and tearing the feathers from their wings. This sarcophagus is not a recent discovery but has been known for several centuries. While in the possession of one of its later owners it was evidently used as a chest and supplied with the family arms—a hound rampant. The subject of the relief which decorates No. 11 is taken from the story of Endymion, the young hunter and shepherd, who asked and received perpetual sleep as a gift of the gods. The goddess Selene, a crescent on her forehead to mark her identity, is alighting from her chariot and is stepping toward Endymion, who lies asleep on the ground. Aura, an air deity, is standing in front of the chariot, guarding the horses. On the left is a charming rural scene of a young shepherd who has fallen asleep on a rock, his satchel on his back, his faithful dog looking up at him, and his flock of sheep and goats pictured above.

No. 4 A relief broken from a sarcophagus (No. 4, Northern Colonnade) is another beautiful example of Roman work. It represents the bringing home of the dying hunter Meleager. The body is carried by a friend and two barefoot slaves, and mourners surround the group. The suffering in Meleager's face and the weariness of the relaxed limbs are beautifully conveyed.

Vestibule Of the sarcophagi in the Vestibule, one has Erotes holding up garlands and driving in chariots, and three scenes from the story of Theseus and Ariadne; the other is decorated with Erotes and animals. The latter was found in Tarsus and was the first gift received by the Museum (1870).

Miscellaneous *Case K* An interesting little relief belonging probably to the Julio-Claudian period is a limestone fragment of a "Tabula Iliaca," an illustrated resumé of the Trojan war (Case K, Northern Colonnade). From better-preserved examples

we know that originally there was a large central scene showing the taking of Troy, surrounded by twenty-four small panels illustrating the main scene in each book of the Iliad. In our specimen most of the central scene and of the smaller pictures from Books XIX to XXIV is preserved. Greek inscriptions explain scenes and characters. Perhaps such tablets were hung on the walls of Roman schoolrooms.

Bronzes—Statuettes and Reliefs

In Cases C and J (Northern Colonnade) and Case O (Western Colonnade) has been assembled a selection of our finer bronze statuettes and reliefs of the Roman period.

Case C

Two figures of seated Zeus (Case C) holding a scepter and a thunderbolt are Roman copies of a fourth-century modification of the Pheidian Zeus. A striding Poseidon reproduces the type which occurs on the coins of Poseidonia from 550 to 400 B.C. Another Poseidon is similar to the fourth-century example in Case G, Sixth Room (see p. 172), but the attitude is reversed. A little girl holding a puppy is a charming study of child life. A grotesque head and the statuette of a dwarf illustrate the popular tendency of the period to represent caricatures. The relief of Medusa, finely modeled, probably ornamented the end of a chariot pole. A rectangular attachment, probably from the prow of a boat, has a head of Poseidon in high relief, a good representation of the majestic, turbulent sea-god. A female panther is an interesting example of animal sculpture.

Case J

In Case J we may call special attention to several statuettes of Lar, a Roman household divinity; a little Roman boy wrapped in his mantle, standing in a quiet, pensive pose; and a dainty, diminutive statuette of Harpokrates, represented as a chubby, winged boy holding his forefinger to his mouth. Harpokrates was one of the most popular deities in Imperial Rome and was identified with various divinities, which explains the different attributes of our

statuette. A vase with globular body has a charming decoration in low relief of children holding garlands and hounds pursuing hares in a rocky landscape; it is probably a Roman copy of a Hellenistic model.

Case O Among the statuettes in Case O are several of uncommonly large size, beautifully preserved; notably two of priests wearing mantles and holding incense boxes. Three statuettes of Hermes show him with a money pouch as the god of commerce, a Roman conception. A standing Zeus, with scepter and thunderbolt, probably reproduces a Greek statue of the fifth century. Several decorative pieces once formed parts of larger objects. Especially fine are two ornaments from a couch in the form of mules' heads. The caparison on the neck of one has a meander pattern inlaid in silver, and the eyes are made of the same metal. Two swinging handles of a pail have attachments in the form of a seilenos mask and a lion's head, the latter with mouth wide open serving as a spout for pouring.

Ivory A diminutive head of Augustus in ivory (Case O; fig. 222) is worked with great delicacy (compare the marble heads, Nos. 5 and 6). The resemblance is particularly great to the famous statue from Primaporta which was erected about 17 B.C., when Augustus was forty-six years old. It is to this same period that our little head must belong. It is said to have been found in Rome.

Glass A large proportion of the cases in the Roman section of the Court are taken up by the collection of Roman glass. This collection ranks now as one of the richest and most important in the world, comprising the famous Charvet and Gréau Collections (given by Henry G. Marquand and J. Pierpont Morgan respectively), as well as an important bequest by Mrs. Anna P. Draper. The collection is described in a special pamphlet, so that only a few explanatory words are here necessary.

We have seen that previous to the Roman epoch glass was not blown but modeled by hand over a core (see pp. 99 and 207f.). This method must have been slow and laborious; and the use of glass vessels during these periods was consequently limited, clay vases of every description supplying the needs of every day. Apparently in the second or first century B.C., the blowing-tube was invented, which worked a revolution in the manufacture of glass. It could now be produced easily and rapidly, and soon began to usurp the place of clay and be employed more and more commonly for the various uses to which it is put at the present day.

FIG. 222. IVORY PORTRAIT OF THE EMPEROR AUGUSTUS

Besides the plain blown glass, shown in Cases M, W, and X (Western and Southern Colonnades), our collection includes glass decorated in various ways. The chief varieties are mosaic glass, commonly called millefiori glass (Cases P and W_2), onyx glass (Case P), cameo glass (Case Z), glass blown in moulds (Cases A and N), vases with threads of glass applied plastically (Cases T and V), cut glass (Case T), and painted glass (Case V). In Cases W_2 and Z is an interesting collection of Roman glass beads. A number of Roman cameos, of sardonyx and glass paste, are shown in Case Z with the cameo glass. Of the latter the best examples are two fragments of cups with Dionysiac scenes.

The bulk of Roman glass, especially the plain blown variety, shows a certain amount of iridescence. Occasion-

ally this produces a wonderful combination of colors, and forms in fact one of the chief attractions of ancient glass. This iridescence was unintentional on the part of the makers and is produced by the partial disintegration of the glass, caused by its exposure to damp and oxidation in the graves. An especially beautiful example of such iridescent glass will be found in Case Q. Specimens of true colored glass are in Case L.

Pottery

We have described on pp. 224ff. the Arretine pottery, the most artistic ware of Roman times. Another important fabric of this period is that covered with blue, green, and brownish lead and alkaline glazes. The vases are generally ornamented on the exterior with decorations in low relief, consisting chiefly of naturalistic wreaths, more rarely of figured scenes. As in the Arretine vases, the origin from metal technique is apparent in the decorations as well as in the forms of the vases. The favorite shape appears to have been a deep cup with ring handles. Several such examples, as well as other forms, are placed in Case J, Northern Colonnade. In some, the glaze is still in an excellent state of preservation, so that we can form a good idea of the original appearance of these vases. The most important piece in our collection is a large amphora of angular outline with reliefs of Erotes, women, and animals (Case R, Western Colonnade; fig. 223). It is covered with a beautiful blue-green glaze now partly iridescent. In Case B, Northern Colonnade, are several fine pieces, two of which are given by J. Pierpont Morgan. An amphora, covered with a green glaze with a beautiful silvery iridescence, has a vine leaf below each handle and a frieze running round the lower part of the vase. This is made up of four figures on each side, repeated: two maenads and two draped female figures. The jug with trefoil mouth, on the upper shelf, is decorated with a representation of three

Cases J, R, B

grotesque figures. The technique differs from that of the other vases in that the reliefs are not cast from a mould with the body of the vase, but are applied separately. This vase is said to have been found in a tomb at Olbia in southern Russia. Two beautiful bowls bequeathed by Isaac D. Fletcher have representations of satyrs with grapes and decorative wreaths. In Case J are miscellaneous examples of this ware, consisting of several vases, four lamps, and one statuette. *Case J*

FIG. 223. AMPHORA OF GLAZED TERRACOTTA

What the home of this fabric of glazed vases was is not certain. The finds seem to indicate that most of the better specimens came from the eastern part of the classical world, chiefly from Asia Minor and southern Russia. The earliest specimens date from the third and second centuries B.C. In the first century B. C. and the first century A. D. the ware seems to have gained in popularity, and to this period most specimens here shown must be assigned. As the technique became better known it was imitated in the western part of the Roman Empire; but these later specimens are as inferior to the early ones as is the provincial terra sigillata pottery (see below) to the delicate Arretine vases.

When fine Italian Arretine ware ceased to be manufactured, in the second half of the first century A.D., its place was taken by the provincial terra sigillata ware, manufactured chiefly in Gaul and Italy. In technique this is

similar to the Arretine fabric, that is, it is often decorated with reliefs and is covered with a brilliant reddish brown glaze. Artistically, however, it is greatly inferior, the reliefs being rough and mechanical in execution and showing none of the fineness and delicacy of Arretine work. They bear, in fact, the same relation to Arretine pottery as do the South Italian vases of the fourth and third centuries to their Athenian models. Our examples of this provincial ware are exhibited in Cases U and Y (Western and Southern Colonnades). They show the chief shapes in use—bowls, plates, cups, jugs, and amphorae—and the general character of the decoration. The undecorated pieces are often provided with potters' stamps.

Cases U, Y

Besides the regular terra sigillata ware there were a number of variations as well as special fabrics. The most important of these represented in our collection (Cases U and Y) are vases ornamented with medallions, vases with "barbotine" or slip decoration, vases with stamped and incised decoration, marbled vases, and an interesting class with painted inscriptions of a convivial character. The old custom of modeling vases in human form was also retained, as seen in several examples. All these wares date from the first to the fourth century A.D. They show considerable variety and are often highly pleasing in effect.

Frescoes

On two screens in the Southern Colonnade are mounted a series of frescoes discovered in a villa at Boscotrecase, not far from Pompeii. The villa was buried during the same eruption of Mount Vesuvius (79 A.D.) which preserved the frescoes from Boscoreale (see p. 218) for future generations. Two important examples have mythological subjects—Perseus rescuing Andromeda from the dragon, and Polyphemus and Galatea. The other pieces have architectural decoration on red, black, and white grounds. They

represent the third or "ornate" style of Pompeian wall-painting, which came into vogue during the reign of Augustus and was prevalent until about 50 A.D.; architectural designs, conventionally treated, divide the walls into panels and frame the principal paintings. The occurrence of Egyptian figures suggests that this style was developed in Alexandria.

Besides painting their walls with gaily colored frescoes, the Romans used other methods for decorating their houses. One of these was the employment of stucco ornamentation, principally for ceilings. Beautiful examples of such plaster reliefs have been found among the remains of houses in Rome itself and also in the well-known tomb chambers in the neighborhood of Rome. They were employed there for ceiling decoration, often conjointly with paintings. Several specimens in our collection, of unknown provenance, will give a good idea of this technique (placed on top of Cases M, W, Y, Western and Southern Colonnades). They are evidently fragments of a large composition and consist of single figures, chiefly flying Erotes and women. Such panels would be combined with elaborate arabesques in harmonious compositions. It is interesting to compare such decorations, as preserved, for instance, in the tomb-chambers of Via Latina,[1] with similar work executed in the Renaissance, and to see how much the later artists were indebted to Roman models.

Stucco Reliefs

Tops of Cases M, W, Y

The employment of mural reliefs in terracotta was another form of Roman house decoration, used on both the outside and the inside of buildings. Three good examples of such plaques are in our collection (placed on Cases X and Y, Southern Colonnade). On two are representations of a satyr and a maenad in a Bacchic frenzy; on the third is a youth giving drink to a griffin. The compositions

Terra-cotta Reliefs

Tops of Cases X, Y

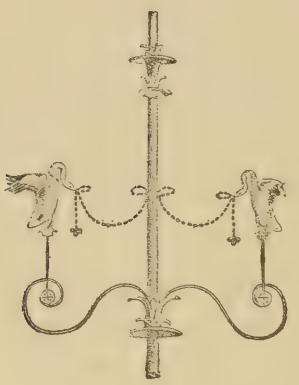
[1]For illustrations of these, see G. Ferrari, Lo stucco nell' arte italiana.

show great freedom, the abandon of the Bacchic frenzy being particularly spirited. The style and execution are similar to those of the Neo-Attic reliefs of the first century B.C. to the first century A.D. The paint which covered the terracotta has now mostly disappeared, but it must originally have added much to the decorative effect.

Miscellaneous

In the Vestibule to the north of the Court are exhibited miscellaneous Greek and Roman sculptures; also a couch restored as a seat given by J. Pierpont Morgan, a valuable piece of Roman furniture. Its bone carvings and colored glass inlay give a gay effect. Originally it must have been considerably longer, and the two curved rests were placed at either end. This form of couch is that adopted by the Romans from the Greeks and popular with them down to the end of the first century A.D.

To the west of this Vestibule is the "Sardis Gallery."



SARDIS GALLERY

THIS room contains the antiquities discovered at Sardis in Lydia by Howard Crosby Butler and his associates and presented by the Turkish Government to the American Society for the Excavation of Sardis in recognition of his work, and by that society given to the Museum. The most important piece is the Ionic capital (fig. 225) and parts of a column from the temple of Artemis, the fifth largest Greek temple.[1] The capital dates from the middle of the fourth century B.C. and is one of the most beautiful examples of Greek architectural carving that has been preserved. The freshness and precision of all details—the egg-and-darts on the abacus, the palmettes and sheath-like leaves on one side of the echinus, the graceful scrolls and deep channels of the volutes, and the leaves on the bolster are comparable even to the Erechtheion products (see p. 147). The temple was octastyle, pseudo-dipteral with three columns in front of the antae—a unique feature. Two entire columns are still standing (there were six up to about 1750), rising to a height of 17.31 m. (56 ft. 9½ in.) including their plinths, and thirteen more exist in truncated form. All come from the east end of the temple. The column from which our capital is derived is one of two from the colonnade of the porch which stood on each side of the main axis (see plans shown in the gallery). They

[1]The dimensions were 97.94 m. (321 ft. 4 in.) by 45.51 m. (169 ft. 4 in.).

were the only two complete ones, all the others having unfluted shafts and unfinished bases. The parts of the shaft and the torus combined with our capital are not necessarily from the same column, but have been added (with missing portions restored in plaster) to give an idea of the whole composition. Our capital has been fully published by the late Howard Crosby Butler in volume II, part I, of the Publications of the American Society for the Excavation of Sardis (p. 65, figs. 73–76, pls. B and C, and Atlas, pls. VIII–XI). The story of its discovery is told by Mr. Butler in volume I, part I, pages 52–53. It is referred to as capital C and the column from which it comes is No. 12 on his plan.

FIG. 224. LYDIAN VASE

The wall cases and Case K contain some minor architectural pieces from the same temple and miscellaneous pottery, bronzes, and terracottas found in tombs at Sardis, also a remarkable series of gaily painted terracotta tiles[1] from houses found across the river from the temple. In the latter the prevailing design is the lotos and the palmette (see head-band and tail-piece on pp. 321 and 326). A remarkable representation of what appears to be an early rendering of Theseus and the Minotaur is shown in Case D. Another fine example in the same case is a lion, a fragment from a heraldic group. The pottery (cf. figs. 224, 226, 227), which probably dates for the most part from about 600 B.C., shows a variety of techniques (see

[1]Many of these tiles have been published by Shear in Publications of the American Society for the Excavation of Sardis, X, p. 1.

FIG. 225. IONIC CAPITAL FROM THE TEMPLE OF ARTEMIS, SARDIS

also the collection of fragments in the drawers of Case K). Some are covered entirely with black, on which decorations are occasionally added in white. In others the body color is white, while the ornamentation is applied in blackish brown or blackish brown and red. In others, again, the red color of the clay is retained, to which white or brown decorations are added. The same refreshing diversity occurs in the shapes. Though there are a few which seem to have enjoyed special popularity, the potters evidently liked to make experiments, and we find several effective forms of new outline.

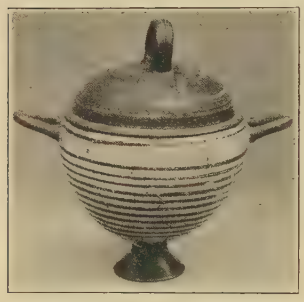


FIG. 226. LYDIAN VASE

An examination of the decorations shows that the geometric tradition was still strong in Lydia. Most of the designs, even though in new color schemes, are of purely geometric character (see, e.g., headband, p. 361). Occasionally wavy lines and a "marbled" pattern occur. Oriental influence, so marked in the designs of the terracotta tiles, is weak in the pottery; only rarely a lotos ornament makes its appearance, and scenes from daily life and mythology, so frequent in other contemporary Greek vases, are completely absent. It is evident that the Lydian potters kept themselves outside the general currents of the time. Hence the strong individualism of their pottery. The vases here shown are all clearly of local workmanship, except a few pieces which can be correlated with other fabrics and which are probably importations. Besides several which closely resemble Ionian work, there is a fine example of the class called "Cyrenaic" or "Laconian" (in Case K).

The terracottas include statuettes and reliefs of various periods. A few choice pieces, chiefly late archaic, will be found in Case K.

In the small case, A, are shown four gold staters from Lydia of the time of King Kroisos (560–540 B.C.). They are part of a hoard found at Sardis in 1922 in the little gray jar shown with them.

A marble lion (Pedestal L) is a fine example of Greek animal sculpture, dating from about 500 B.C. The front

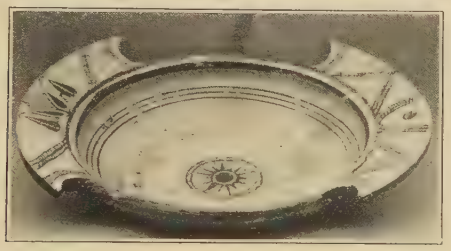


FIG. 227. LYDIAN VASE

part of the head and the fore legs are unfortunately missing. A reconstructed section of a roof with marble tiles is exhibited on Pedestal J.

Among the most important finds made in Sardis are Lydian inscriptions. A marble stele with such an inscription in excellent preservation is shown on the south wall. It is published by W. H. Buckler in Sardis (vol. VI, part II, p. 40, pl. IX, no. 22), and its discovery is described by Mr. Buckler in volume I, part I, page 66. It has not been translated, for the Lydian language is only slowly being deciphered by the help of some bilingual inscriptions (Lydian and Aramaic, and Lydian and Greek). All we know at present[1] is that it is not Semitic or Hamitic and

[1]Cf. Littman, Sardis, VI, part I, p. 77 H.

that it is closely related to Phrygian, Carian, and Lycian. The alphabet was probably received from the Greeks, and the characters indeed strikingly resemble archaic Greek letters in many ways. The relationship between Lydian and Etruscan "cannot be denied," so that the claim of Herodotos that the Etruscans emigrated from Lydia has received support from an important quarter.

Parallel with the Eastern Colonnade of Wing K and to the east of it is a large gallery in which the Cesnola Collection of sculpture and pottery from Cyprus is shown. The bronzes, terracottas, glass, and inscriptions which form part of this collection are exhibited in D14 near the entrance to the Library. All this material is described at length in The Handbook of the Cesnola Collection of Antiquities from Cyprus, by J. L. Myres. Though there are some necessary changes in the new installation, the numbers are still the same as in this handbook. The arrangement is roughly chronological from north to south, beginning with the Bronze Age and ending with the Roman period.

To the north of the Cesnola Gallery is a small room in which our classical collection of gold and silver objects is shown. For reasons of safety these could not be distributed in the period rooms.

JEWELRY ROOM

THE material in this room ranges in date from the Bronze Age to Roman times and comprises jewelry as well as other gold and silver objects. A pamphlet on this collection[1] has been published, so that only a short summary is given here.

FIG. 228. GOLD EARRING. A SIREN

Greek Jewelry

The ability of the Greeks to take infinite pains shows itself perhaps nowhere more strikingly than in their jewelry. Here they combine an almost incredible minuteness of work with an unfailing sense for good design. In order to understand its character and appreciate the difference between it and modern work we must remember that until the time of Alexander the Great Greece had little access to precious stones. She utilized the quartzes or semi-precious stones, especially the carnelian, agate, and chalcedony, mostly for seal-engravings; but such stones as the garnet, the topaz, the emerald, the sapphire, whose brilliance and intrinsic beauty make them so popular today, were introduced in larger numbers into Greece only after

[1] C. Alexander, Jewelry: the Art of the Goldsmith in Classical Times.

Alexander's Eastern conquests. Mainly from necessity, therefore, probably also somewhat from choice, the Greek jeweler of the sixth to fourth century B.C. turned his attention to the working of the gold itself. The gold was to him not a mere background, an appropriate setting for colored stones, but itself a vehicle for the expression of his thought. And he has shown us the great possibilities of this material. His best products in modeling, engraving, repoussé, and especially in granulation, filigree, and plait work, stand as the finest achievements of their kind.

FIG. 229. GOLD ORNAMENTS FOR GARMENT OR BELT

To appreciate the delicacy of their execution we often need a magnifying glass; and yet the design is so simple that it carries well at a distance, the minuteness of the work merely adding richness to the general effect.

Cases M, C

Archaic

The best examples of our Greek jewelry (except the pieces in the Cesnola Collection) have been placed in Cases M and C. Among the earlier pieces we may call special attention to a group of gold ornaments, said to be from South Russia (Case M, north end; fig. 229). They represent griffins, reindeer, and lions, worked in repoussé relief, beautifully conventionalized, in Graeco-Scythian style. The rings at the back indicate that they were intended to be attached perhaps to a belt or garment. A gold ornament with rosettes and a griffin's head (fig. 232), a pair of electron earrings, a large bead given by George D. Pratt (all in Case M, south end), and several

earrings in the form of double hooks (Case C) show the sturdy and yet delicate work produced in the archaic period. Conspicuous examples of the fifth century are in Case M, western side. A gold earring in the form of a siren playing the kithara, her head surmounted by a large palmette (fig. 228), is a little masterpiece. The preservation, too, is excellent, with no detail missing, which is remarkable, considering that the figure is made of such thin gold that it could easily be crushed between the fingers. A gold ring has engraved on the bezel a nude girl in dancing posture with head thrown back and arms raised (fig. 231). Though worked on so small a scale, the figure shows a simplicity and largeness of style which relate it to big sculptural pieces rather than to other miniature works. The head of a wild ram in solid gold (fig. 230) is beautifully modeled in the lifelike yet stylized manner of the first half of the fifth century. The shape of the cutting on the under side indicates that it either formed part of some curving object or was cut off from a solid gold statuette.

Fifth Century

FIG. 230.
RAM'S HEAD
FIRST HALF OF
V CENTURY B.C.

FIG. 231.
BEZEL OF GOLD
RING.GIRLDANCING

In the fourth century the art of the Greek goldsmith may be said to have attained its highest development. Indeed the delicacy and richness of the best work of this time seem to us nothing short of marvelous. The comparatively large number of the remains of this epoch also points to a flourishing state of the craft. Our collection includes a number of first-rate specimens. A beautiful

Fourth Century

group, said to have been found together in one grave, consists of a diadem, a necklace, a pair of earrings, a finger ring, seven rosettes in the form of small flowers, and nineteen beads from a necklace (Case M, western side; figs. 233, 234). The first lady in the land might well have been proud of such jewelry. The diadem is decorated with a repoussé relief representing Dionysos and Ariadne. The necklace is of the type common at this time, consisting of a closely woven braid of fine gold wire, from which pendants are suspended by intertwining chains, with rosettes at the points of attachment. Originally the petals of the rosettes were inlaid with enamel, which must have added an attractive color note. The necklace fitted close round the neck. The earrings—of disk shape with richly wrought pendants—are likewise masterpieces of goldsmith's work. Other necklaces in this case are of the same type as that described above—with braid, pendants, and rosettes—but each different in details. A chain necklace has a central medallion decorated with the head of Dionysos in repoussé relief (Case M, eastern side; fig. 236). A gold ornament of pediment shape, decorated in filigree

FIG. 232. GOLD ORNAMENT

FIG. 233. GOLD EARRINGS

thread, is another conspicuously fine piece (Case M, western side; fig. 235). At the two corners are the fore parts of winged horses, modeled in full round. This object evidently served as the back of a fibula, since on the reverse side are the remains of a spring and clasp. Several gold rings have engraved designs on the bezels—a woman scattering incense, a girl dancing, and Aphrodite and Eros (Case M, western side). Several silver and gold bracelets

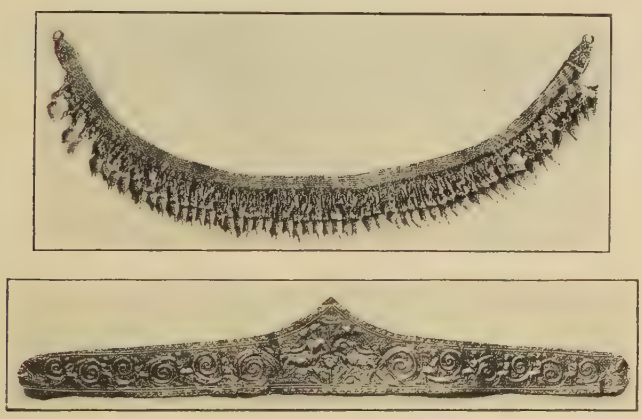


FIG. 234. GOLD NECKLACE AND DIADEM

with lion-head attachments illustrate the favorite form of this time (Case M, eastern side). The prevalent types of earrings are shown in Case C. Two pairs with pendent Erotes are of specially fine work.

Hellenistic

When we come to the later periods a marked change in the character of Greek jewelry is evident. Colored stones, made popular since Alexander's Eastern conquests, are now freely introduced and the jewelry becomes richer and more showy in consequence, but the goldwork inevitably deteriorates. With so much simpler means for striking results at their command, the goldsmiths naturally neg-

lected the meticulous work of their predecessors, especially at a time when art had passed its climax and was on the downward path. We need only examine the diadem with

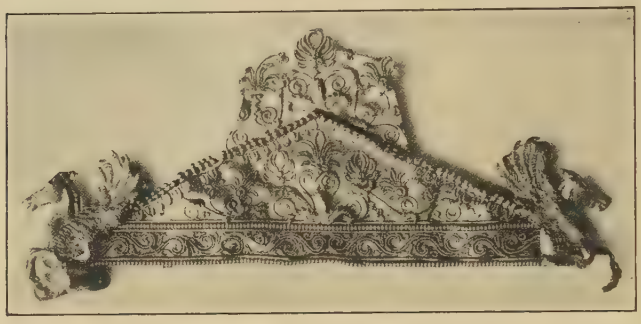


FIG. 235. GOLD FIBULA

garnet center (Case M, eastern side) and the earrings with pendent eagles and female heads (Case C) to realize what has happened. The things are still pretty and effective,

FIG. 236. GOLD NECKLACE
WITH HEAD OF DIONYSOS IN RELIEF

but how different in quality are now the filigree and granulation and in fact every detail of the work!

Roman Jewelry

In the Roman period the tendencies noted in the late Greek jewelry become accentuated. The work grows flimsier and coarser and depends more and more on the color and the sheen of the stones for its attraction. A number

of necklaces in Case L, western side, will bear this out. *Cases L, C* They consist of beads of emerald, garnet, agate, carnelian, gold, and colored glass strung on gold chains, the variety of soft colors combining in attractive fashion with the yellow gold (cf. fig. 237). But the charm lies in the colors and the combination of colors, not in the workmanship. To see how craftsmanship has deteriorated we need only compare the rosettes on some of the clasps

FIG. 237. ROMAN NECKLACE
EARLY IMPERIAL PERIOD

and pendants with the much smaller but infinitely finer rosettes on Greek fourth-century necklaces. Clearly, goldwork as a high art has disappeared. The rings and bracelets and pendants in the same case and the earrings in Case C (top shelf) will show the same contrast with former methods. One of the best pieces is a gold pinhead in the form of a winged Victory with cylindrical setting for the insertion of the pin (Case L, western side; fig. 238). The Victory is carefully and delicately executed and has a good deal of the Greek spirit, though not the élan of her Greek sisters. Such large pins were used to keep

the elaborate coiffures of Roman ladies in place, as we know from representations in Roman statues. A gold ivy wreath (Case L, eastern side) is the gift of J. Pierpont Morgan. Another fine example of Roman work is a chalcedony statuette of Victory (Case D; fig. 239). The head, arms, and wings were made in separate pieces and are missing. The artist has managed his material so skilfully that when held against the light the figure itself is silhouetted while the flying drapery is translucent.

Case D

FIG. 238. GOLD PINHEAD. NIKE

Late Roman work of the second to fourth century A.D. is illustrated in our collection by a heavy necklace of eight-shaped links, a gold bracelet decorated with glass inlay in box settings, and several rings (Case L, western side). They are coarse work but undeniably effective, foreshadowing the later cloisonné work.

FIG. 239. CHALCEDONY STATUETTE NIKE

In Case L (eastern, northern, and southern sides) are shown miscellaneous ornaments found at Kerch in the Crimea and in Babylonia. They are of various, chiefly late, periods.

Etruscan Jewelry

The best Etruscan jewelry approximates the Greek in delicacy of workmanship, though the design is seldom of the same high quality. The finest products

belong to the early periods, i.e., the seventh to fifth century B.C.; the later work is generally flimsy and less careful. A fibula, or safety-pin, of the seventh century (Case M, southern end; fig. 241) is decorated with animals in ex- *Cases M, C, A*

FIG. 240. ETRUSCAN GOLD DISKS

tremely fine granular work. It is one of the best pieces of Etruscan art in existence. A pair of gold disks (Case M, western side; fig. 240), used as buttons or earrings, are richly decorated with a design of a rosette with lions' heads sur-

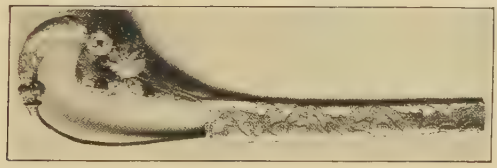


FIG. 241. ETRUSCAN GOLD FIBULA

rounded by two bands of smaller rosettes. Such disks occur in Etruscan tombs of the sixth and fifth centuries. In Case C is a series of Etruscan earrings ranging from the early box or "baule" type to the later ring or disk forms with pendants. The "baule" earrings are completely covered with leaves, rosettes and globules, beaded wires, and embossed figures, all executed with great care, but with no feeling for composition. We miss the Greek sense for subordination of the part to the whole. A typical late piece

(third century B.C.) consists of a large shield-like plate and many dangling pendants in the form of a woman's head, vases, and balls, the whole over five inches long. Other Etruscan pieces are in Case A.

The Cesnola Collection

Cases F, G, J, K

The Cesnola Collection of gold and silver ornaments from Cyprus is exhibited in Cases F, G, J, K. It comprises pieces ranging from the Late Bronze Age to the Roman period, including some exceptionally fine examples of necklaces and earrings of the sixth to fourth century B.C. The whole collection is described in detail in J. L. Myres's Handbook of the Cesnola Collection, pp. 373–426. The important engraved bowls of gold, silver, and bronze of the Cesnola Collection (described in the Cesnola Hand-

Case E

book, pp. 457 ff.) are exhibited in Case E, and the undecorated vessels of the same collection are shown in Cases B and H. In Case B (top shelf) is a group of silver objects

Case B

(two cups, a pail, a jug, a ladle, and a bracelet) said to have been found together in a tomb and dating from about the third century B.C. A similar group (on the middle shelf) from Boscoreale belongs to the Roman period and illustrates in a striking way the close dependence of Roman silverware on Hellenistic models. On the bottom shelf are a small cylindrical box of ivory with Erotes in relief—a dainty Roman piece—and a two-handled gold cup of the Mycenaean period.

ROOM OF TECHNICAL EXHIBITS

IN a small gallery in the basement of Wing J has been assembled material useful for study in connection with the objects shown in the regular exhibition galleries. It consists first of objects which illustrate in some fashion the technical side of classical art, and secondly of forgeries. The two are intimately connected; for one of the best ways of detecting a forgery is the realization of the way in which the ancient work was made, whereby we may detect flaws in the modern product.

FIG. 242. MARBLE HEAD WITH DRILL MARKS ON THE HAIR

The technical exhibits are varied in character. They comprise marbles, bronzes, terracottas, pottery, mosaics, and frescoes, selected for their technical rather than their artistic interest, and carefully labeled to bring out the points they illustrate. Several marble heads (on Pedestal 14) indicate by their well-preserved tool-marks what implements were used by the ancient sculptor—the pointed and dentated chisels (fig. 243) and the running drill (fig. 242). By way of contrast to

Marbles

figure 243 is shown a Roman head with a smooth, polished surface from which all such marks have been carefully removed. Another marble head (on Pedestal 16) illustrates the effect of the treatment of *ganosis* on colored and white marble. We learn from this experiment that the application of oil and wax referred to by ancient writers did not "tone" the white marble to any appreciable extent, but was apparently used merely as a preservative over the colors. On an akroterion of a stele (Pedestal 18) red and blue are still visible on a palmette and a zigzag pattern. A marble hand shows the method of piecing employed in ancient statues; the dowel-hole by which it was attached to the arm of the figure is visible on one side. A bronze foot broken from a statue has remains of two patches—ancient repairs of defects of casting observable in many ancient bronzes.

FIG. 243. MARBLE HEAD SHOWING MARKS OF THE DENTATED CHISEL

Bronzes

In Desk Case 8 are exhibited over twenty bronzes "restored" by the electrolytic process,[1] with photographs attached to show their condition before treatment. The change is often considerable, an engraved design, gilding, and all sorts of details not formerly visible being brought out by this recomposition.

Vases

In Wall Case 19 are assembled vases and fragments illustrating the technique of ancient pottery. They comprise hand-built (fig. 244) and wheel-thrown vases (un-

[1]Cf. C. G. Fink and C. H. Eldridge, The Restoration of Ancient Bronzes and Other Alloys.

tooled [fig. 245], tooled by hand, or "turned" on the wheel [fig. 246]), a moulded cup, an Athenian kylix with the decoration left unfinished, another one with the "preliminary sketch" plainly visible, and vases with the red ochre application either exceptionally well preserved or rendered visible by the disappearance of the black glaze. A little cup from Crete shows on the bottom of its foot the marks of the thread by which it was removed from the wheel-head (fig. 247). A number of pieces illustrate the effects of dif-

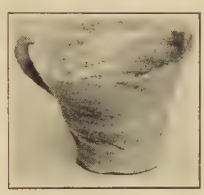


FIG. 244. HAND-BUILT JUG, ABOUT 3000–2000 B.C.
FIG. 245. WHEEL-THROWN CUP, UNTOOLED, ABOUT 2200 B.C.
FIG. 246. WHEEL-THROWN VASE, "TURNED," ATHENIAN VI–V CENTURY B.C.

ferent ways of firing: modern terracotta turned black, or partly black, by reduction, like the ancient bucchero ware; Minyan pottery made red by oxidation; an Attic alabastron turned gray by the smoke of the funeral pyre; fragments of such pieces converted to red again by refiring under oxidizing conditions; and red clays fired various shades of pink and red according to the temperature reached. There are also examples of modern imitations of the Greek black glaze, results of recent experiments, none as yet approaching the soft, velvety quality of the ancient product. To bear out the recent theory[1] that the black glaze was pro-

[1]C. F. Binns and A. D. Fraser, "The Genesis of the Greek Black Glaze," American Journal of Archaeology, 1929, pp. 5 ff.

duced by reduction examples are shown of Mycenaean and Athenian ware with glaze shading from black to red. Modern potters will also be sympathetic with such familiar accidents as the crack in the foot of an ancient vase, the warped cup (fig. 245) and the hole produced by a foreign substance or an air bubble, the result of defective washing or wedging. The nature of clay clearly has not changed from Greek times to our own.

Frescoes

A collection of fragments of ancient frescoes (Wall Case 17) illustrates the methods employed by the ancients in the field of painting. The colors—reds, blacks, purples, greens, and yellows—are exceptionally vivid, for the pieces have not been subjected to any treatment since their discovery and are therefore peculiarly well adapted for study as we need make no allowance for alien ingredients. The background color has slightly permeated the adjoining layer of mortar, evidently having been applied while the latter was still wet; the other colors show no such penetration and must therefore have been superimposed on the dry background. In the same case are several copies in full color of well-known ancient frescoes in the Naples Museum. A piece of mosaic in bad condition shows the manner in which the separate stones were assembled and fastened on a mortar background.

Mosaic

Furniture

Several modern reproductions of Greek furniture[1] give us a realization of what such pieces must have looked like, for they have been carefully copied from representations on vases and reliefs. They consist of a couch, used for sleeping and for reclining during meals, a three-legged table for the serving of the food, a chair (*thronos*) with arm-rests in the form of sphinxes, and a footstool. The rectangular chair legs have the characteristic volute cuttings, and these in no way impair the strength of the sup-

[1] The gift of Welles Bosworth.

ports (as some critics have held) but lend interest and lightness to what might otherwise have been a somewhat clumsy feature.

Forgeries

The forgeries exhibited in this room have come to the Museum in various ways. Most of the terracotta statuettes, for instance, were purchased about thirty years ago when these often attractive imitations were widely bought. A number of others were occasionally purchased or received by gift as recognized forgeries for study purposes. A few were acquired as bona-fide antiques within comparatively recent times and withdrawn from exhibition in due course when further knowledge made us realize that they must be modern. Such objects, which exist in every important museum, are generally shown only to professional archaeologists, who have, of course, always been interested in this important subject. But since their study should be of interest to the general student also, we have made them available for inspection in this gallery.

FIG. 247. CUP FROM CRETE, ABOUT 1600–1500 B.C.

The manufacture of these forgeries ranges over a considerable period of time. It is interesting and highly instructive to watch the development of taste in these products, for they inevitably reflect the tendencies of their own time rather than the style of the works they endeavor to imitate.

As an example of late seventeenth- or eighteenth-century work we have the little statue of Diogenes[1] placed in the center of the room with a cast of the similar figure in the

[1]This interesting piece has been published in Metropolitan Museum Studies, vol. II, part I, pp. 29–39.

Albani Collection by its side for comparison. The lower part of our statuette, that is, the base and small portions of the man and of the dog, dates from the Roman period, but the upper portion, including the head, was apparently restored during the late seventeenth or eighteenth century in the exaggerated style then current. A comparison with the Albani statuette is a good lesson in the appreciation of the structural sense and the fine simplification of the antique.

We have a goodly share of terracotta statuettes (Cases 2 and 4) which were produced in the late seventies and the eighties of the last century when the constant demand for more and more Tanagra figures outran the supply from excavations. They supplement the series exhibited in the Sixth Classical Room (see p. 182 f.) and show us the same affected, sophisticated ladies, the same debonair cupids and sentimental satyrs. Their nineteenth-century character becomes especially obvious when we compare them with the two genuine Greek statuettes of women in simple, quiet attitudes, placed in their midst. Moreover, the condition of the clay with the flaky white engobe forms an instructive contrast to the more soapy appearance of some of the forgeries.

In Case 0 a few forgeries and modern copies of Greek vases have been assembled. Again we have placed genuine Athenian products by their side to bring out the contrast in the quality of the glaze and the line, and in the general style of the drawing. A small terracotta relief with two women facing each other has been copied from a vase-painting on a krater in Munich,[1] a larger composition with several women in the interior of a house. A large terracotta relief with a funeral scene and an ivory plaque with a dancing girl are clever modern imitations, probably

[1]Furtwängler and Reichhold, Griechische Vasenmalerei, pl. 99.

made within the last twenty-five years. A silver mirror with a scene in relief is a direct copy of an Etruscan piece in Florence.[1]

A typical forgery of a marble sculpture is the head of a warrior (Pedestal 3) copied from one of the statues of the Aigina temple, the surface blurred to make it look ancient, and duplicate cheek-pieces inadvertently added to the helmet. A Roman portrait head of the "Scipio" type (Pedestal 7) has the curiously empty look often achieved when a modern sculptor tries to imitate the detached classical style. A porphyry head of a boy (Pedestal 13) is a fine piece of portraiture in the general style of the Roman Imperial period but with a modern expression in the eyes and mouth.

The little maiden by Dossena (Pedestal 5; height 3 ft. 1 in. [94 cm.]), is a good illustration of an up-to-date forgery. It is not directly copied from any one known work of art but reproduces the general style of many in a not unsuccessful fashion; for it might well pass for a nondescript archaistic product (that is, a Roman imitation of the Greek archaic), since its strangely elongated proportions are characteristic of such works. Only the face with its alert, modern expression gives it away. Moreover, the "weathering" uniformly covers the whole surface, not varying according to exposure as in ancient works; it was evidently obtained by "cooking" the marble and then pitting it with a ragged stone. Its dead, brittle character has been reproduced in a marble fragment to which great heat was applied (Wall Case 6).

A forgery becomes especially difficult to detect when it is a faithful copy of a perhaps little-known ancient work, mechanically produced by the pointing process. Whether the piece is ancient or modern may then become merely a

[1] Milani, Museo archeologico di Firenze, pl. XXXVII, p. 143, no. 74831.

question of the physical condition of the marble; for ancient marbles, having been exposed to the air and the soil for long periods of time, generally show a disintegration of the surface, a certain amount of penetration of rust and other stains, while in a modern marble such discolorations are merely superficial. A cast used in such a copy, with the *puntelli* still visible all over its surface, is placed in one of the wall cases. Photographs of the original head (which happens to be in this Museum [see p. 355]) and of the completed reproduction are attached. It is of course not often that the very method of work used by the forger can be thus illustrated.

Besides these actual objects there are shown, in Case 12, photographs of additional material, both of other forgeries and of technically interesting pieces. The latter include unfinished marble sculptures, tools employed in stone-cutting, pieces relating to the mounting of statues, and vase-paintings illustrating the manufacture of pottery and bronzes.

APPENDIX

ACCESSIONS, 1927–1929

THE following are the most important acquisitions made by the Classical Department since the publication of the last edition of this Handbook in January, 1927.[1]

First Room Vases

In the First Room the chief addition is a collection of seventeen pieces of the Early Helladic III (about 2200–2000 B.C.) and Late Helladic III (about 1400–1150 B.C.) periods from Zygouries near Corinth (Case C_2). They consist of bowls, jars, jugs, goblets, and a ladle, the earlier ones distinguishable by their sturdy proportions and built technique, the later by their technical finish. The vases came to us as a gift of the Greek Government, through the good offices of the excavator, C. W. Blegen, then of the American School of Classical Studies.

Several new reproductions of Cretan frescoes supplement our already rich collection. The fresco of the Ladies in Blue (No. 7, Annex) shows three typical Cretan ladies wearing short-sleeved bodices, richly embroidered and open at the bosom. The women are evidently engaged in an animated conversation, "their pose and expressive gestures anticipating the ladies of the miniature frescoes" (Evans).

[1] These objects have all been described in recent numbers of the Metropolitan Museum Bulletin.

The fresco was found in many fragments near the Royal Magazines at Knossos (the heads are restored). A brown-

No. 25₂ skinned youth (south wall, No. 25_2) running with fine poise formed part of a miniature fresco found near the "House of the Frescoes" at Knossos. He wears a goat-skin cap with horns attached and a bright yellow loin-cloth. Small fragments of a second figure immediately following him show a black instead of a brown skin under the tunic and cap. So, as Sir Arthur Evans ingeniously argues, we may have here a Minoan captain leading a negro troop at a run! The reproduction of a large pithos (Pedestal E, Annex) in Athens gives us a good idea of the impressiveness of such storing vessels.

FIG. 248. BRONZE STATUETTE OF HERAKLES

Second Room Vases Two distinguished vases have been added to the Second Room—an Etruscan cauldron stand of the seventh century B.C. with incised decoration of animals and monsters (Pedestal O_2), and a large Corinthian krater of the first quarter of the sixth century B.C. (Pedestal P_2). The latter is decorated with a chariot scene in which the names of the participants are inscribed in Corinthian letters—Paris and Helen in the chariot, surrounded by other Homeric personages.

Silver A silver relief with gold plating (Case B) probably once formed the decoration of a box. It is ornamented with figures of Herakles, a Centaur, the Asiatic Artemis,

etc., in the formalized style of the seventh century B.C.

Three fine bronze statuettes of the late archaic period are new accessions in the Third Room. One represents a

Third Room Bronzes

FIG. 249. MARBLE RELIEF WITH BATTLE SCENE

stocky, bearded Herakles in a striding attitude, wielding a mighty club in his right hand (fig. 248, Pedestal D_2); the other two are a reclining girl, and a youth clasping a girl as if for a dance (Case F), the latter evidently part of an Etruscan candelabrum.

Fourth Room Vases

In the Fourth Room the outstanding new piece is a "bobbin" (Pedestal Q_2) consisting of two terracotta disks joined in their centers by a narrow cylinder. Its chief attraction is the painted decoration on the disks—two spirited scenes executed with great finish in polychrome on

FIG. 250. EOS AND KEPHALOS

a white ground. On one side are represented Eos, the goddess of dawn, and the Athenian hunter Kephalos (fig. 250); on the other Zephyros and Hyakinthos. The pictures are distinguished from the common run of even fine vase-paintings by a certain grandeur of conception which lifts them from the decorative plane to that of the higher arts. It is due to a sense of freedom in the composition and also to an emotional quality evident in the boldly designed

FIG. 251. GRAVESTONE OF A GIRL
MIDDLE OF V CENTURY B.C.

Kephalos and in the exalted expressions of Zephyros and Hyakinthos. The artist can be identified on grounds of style with the so-called Penthesileia Painter (about 480–450 B.C.), of whom we own already a few slighter works (cf. p. 127).

Several red-figured vases by painters hitherto unrepresented have been added to our collection—a kylix with youths in the palaestra by the Briseis Painter (Case O), an intact example of high merit; a lekythos with a maenad by Hermonax (Case Q); and a lekythos by the Sabouroff Painter (Case Z) with a woman and a youth.

FIG. 252. PLASTIC VASE SATYR HOLDING VASE

Fifth Room Marbles

To the Fifth Room has been added a marble stele of a girl, a famous piece, formerly known as the "Brocklesby Relief" (fig. 251; Pedestal E). It is a beautiful Greek work of the middle of the fifth century and evidently served as a memorial to a girl, who is represented quietly standing holding her two pigeons, one of them perched on her hand, the other clasped to her breast. The subject is directly observed from every-day life, a momentary action, and yet somehow not transitory, rather epitomizing the gentle child that had to die so early. The girl's garment is arranged in comparatively few, significant folds, and her hair, knotted behind, is rendered in a series of separate wavy strands forming an effective design. The rather large head, often characteristic of children, helps to convey the delicate age of the girl—a useful device at a time when a realistic rendering of children was not yet attempted.

FIG. 253. KRATER WITH DECORATION OF SATYRS AND MAENADS

Against the north wall (Pedestal G_2) is a small marble relief with a combat scene (fig. 249). Only the right end is preserved, with three figures and part of a fourth—one running, one collapsing, one fallen, the fourth attacking. The lively action of the contestants forms an effective con-

FIG. 254. LIMESTONE RELIEF, FUNERARY SCENE

trast to the relaxed body of the fallen youth, and the spirited movement admirably suggests the stress of battle. The style is that of the late fifth century, the period of the frieze of the temple of Athena Nike, which shows the same animated composition and similar treatment of the nude and of the draperies.

Bronzes

A Greek bronze mirror with the head of a satyr in relief

FIG. 255. MARBLE STATUE OF PROTESILAOS

on the cover (Case F) is a distinguished work of the same period.

Vases

A ribbed krater set on a separate stand (fig. 253; Pedestal B_2) is a beautiful piece of pottery executed in the delicate style of the later fifth century. The figured decoration consists of a frieze on the neck of the vase. The subject is Dionysos, with his gay following of satyrs and maenads, making music on the flute, dancing to its music, and pursuing and attacking each other with the usual vim and abandon of these wild, woodland creatures. The names of the figures are added in white letters.

FIG. 256. ROMAN CAMEO

Two remarkable plastic vases of the end of the fifth century are shown in Case B. Each is in the form of a squatting satyr with one arm placed around a large funnel-shaped vase by his side (fig. 252). The attitudes of the two satyrs are exactly the same, only reversed (one is a mere fragment). Since the funnel-shaped receptacles could have contained little liquid, the vases probably served for ceremonial use.

Other important new vases in this room are a magnificent large krater signed by Polion (Pedestal Q_2)—a new name among vase-painters—and a kantharos in the form of two heads with scenes of youths and maidens, attributed to the painter Aison (Case B).

Sixth Room Limestone Relief

In the Sixth Room (Case H_2) is an interesting limestone relief from Tarentum (fig. 254). It appears to be part of a funerary scene, with a young warrior and a woman standing by the side of an altar, their sad expressions de-

noting them as mourners. In the background hang the arms of the departed—cuirass, helmet, and sword. The style is that of the fourth century. We may compare for the attitude of the youth and the rendering of the drapery

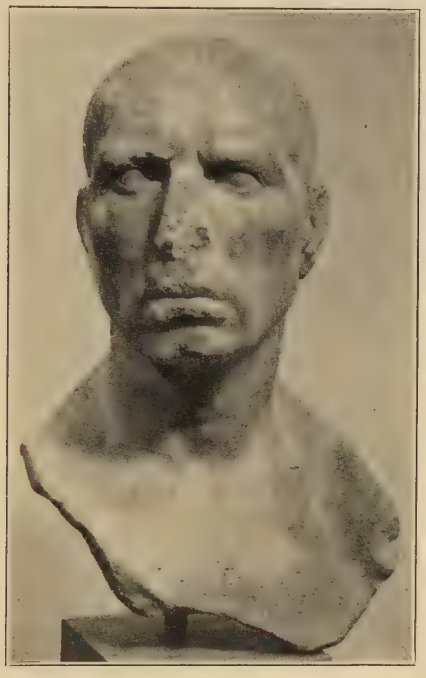


FIG. 257. ROMAN PORTRAIT BUST

the relief of "Hermes, Thanatos, and Alkestis" on the Ephesian drum in the British Museum.

Bronzes

An Etruscan mirror, in Case E, is engraved with a scene illustrating the famous story of Perseus stealing the one precious eye of the Graiai, the sisters of the Gorgons, in order to learn from them the whereabouts of Medusa.

Seventh Room Marbles

A new marble head in the Seventh Room (Pedestal A_2)

is a charming product of the Praxitelean school of the fourth to third century B.C. The head is broken from a statue, perhaps of Aphrodite. It is not a Roman copy but a Greek original, and we can enjoy to the full the sensitive modeling with its many delicate transitions.

Vases

Four Hellenistic vases from Centuripe with polychrome paintings executed in tempera have been placed in Case V. They belong to an interesting ware which has only lately received attention in the archaeological world. A large

Bronze

bronze statuette of a satyr (Case M_2), beautifully modeled, is an example of late Greek art.

Eighth Room Terra-cottas

Three mural reliefs of terracotta, with holes for attachment, will be found in the Eighth Room (Pedestal A_2). Such reliefs were used to decorate both the outside and the inside of buildings, a number of plaques, generally of the same design, being used in continuous rows. The subjects of our specimens are chariot scenes—generally interpreted as Pelops and Hippodameia, and Oinomaos and Myrtilos—and a farewell scene probably between Theseus and Ariadne. They are the finest and most complete examples of these subjects so far known.

Central Hall Marble Sculptures

In the center of the Sculptural Hall of Wing J has been placed a marble statue of the Thessalian hero Protesilaos, "the first man who dared to leap ashore when the Greek fleet touched the Troad." He is represented as a young warrior standing on a slanting base, as if on the prow of a boat, leaning slightly backward to throw his spear against the enemy (fig. 255). The statue is a Roman copy of a Greek original of about 450–440 B.C., full of power and swing and monumental in conception. It is the only extant statue of Protesilaos, except for a replica in the British Museum consisting of the torso and the base (the latter worked in greater detail in the form of the ram of a ship surrounded by waves (cf. the cast, No. 564 in Gallery B 36).

Perhaps the figure reproduces the temple statue of this hero at Elaios mentioned by Philostratos in the third century A.D. as "standing on a base which was shaped like the prow of a boat."

The head of an old philosopher, in the same hall (Pedestal 36 A), is an exceptionally fresh and careful Roman copy of a Hellenistic work. It is, unfortunately, badly preserved, but even so shows a masterly understanding of both the bony structure and the soft, wasted flesh.

Court of Wing K

Among the newly acquired Roman objects in the Court of Wing K we may mention as specially interesting the portrait bust of a middle-aged man (No. 35 A, Court; fig. 257), a vivid portrayal of a typical Roman of the old school—energetic, imperious, efficient. We feel that it was men of his caliber who brought to pass the phenomenon of the Roman Empire. In spite of its damaged condition (the nose is missing and the lips and chin are battered) the commanding conception and beautiful modeling make it an impressive piece.

Cameos

Six Roman cameos, of which four are the gift of Milton Weil, have been placed in Case Z. Two show Eos, the goddess of dawn, driving a two-horse chariot; one, of exceptionally good workmanship, has a representation of two maenads and a satyr (fig 256).

Glass

Three millefiori bowls have been added to our collection of this precious product of the Roman glass industry (Case P).

Ivory

A Roman ivory foot wearing a sandal is exhibited in Case B. It is a little work of art, even without the statue to which it was originally attached, for it is beautifully modeled, and some of the straps of the sandal have finely worked decorations—floral patterns and a personification of the river Nile.

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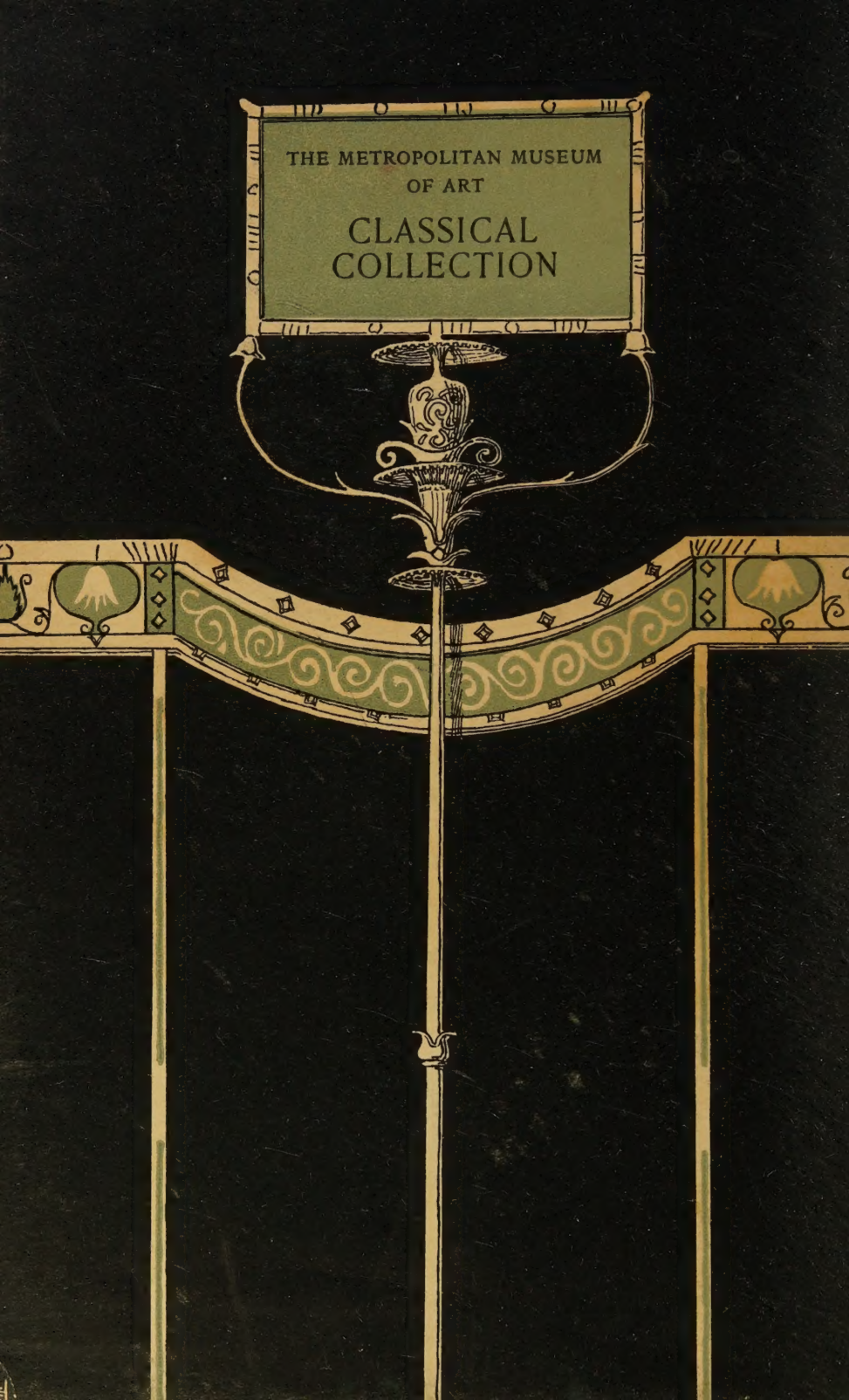
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